



**Universitat de les  
Illes Balears**

**Facultat de Filosofia i Lletres**

**CURS 2009-10 // 2009-10 ACADEMIC YEAR  
TEATRE ANGLÈS DEL SEGLE XX // 20th-CENTURY ENGLISH THEATRE  
(CODI // CODE 4932)**

**ESTUDIS :** Filologia Anglesa

**DURADA :** 2n quadrimestre

**NOMBRE DE CRÈDITS:** 3 de teòrics/ 1,5 de pràctics

**PREREQUISITS PER CURSAR L'ASSIGNATURA :** Cap

**IDIOMA EN QUÈ S'IMPARTEIX L'ASSIGNATURA:** Anglès

**Professor:** Antoni Monserrat Ferrer

**Edifici:** Ramon Llull

**Despatx:** AB09

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**Tutories:** 1er quad.) Dilluns 15-17h; 2n quad.) Dilluns 17-19h

**1. INTRODUCCIÓ GENERAL A LA MATÈRIA I RECOMANACIONS DE CONEIXEMENTS PREVIS // GENERAL INTRODUCTION TO THE SUBJECT AND RECOMMENDATIONS ON PREVIOUS KNOWLEDGE:**

This subject is an optional complement to the “English Theatre” compulsory course (4th year, 1st semester). Thus, it is *highly recommended* that students enrolling in this course have previously taken the more general one and have become familiar with the basic concepts of dramatic criticism and the evolution of English theatre from medieval times to the first half of the 20th century.

**2. OBJECTIUS GENERALS // GENERAL OBJECTIVES:**

The objective of this course is to make the student familiar with the British theatrical activity of the second half of the 20th century, continuing the line of work that s/he has started in the compulsory “English Theatre” class. The course will try to reach a balance between the literary analysis of playtexts (reading, commentary, writing, etc.- *theatre as dramatic literature*) and the practical exercises with the scripts (improvisation, staging, etc. – *theatre as performance*). By the end of the semester, the student should be able to recognize the main characteristics of the movements, authors and works studied, should be capable of using a set of concepts of Angloamerican dramatic criticism applicable to twentieth-century drama, and should be able to manage some basic tools of theatrical practice.

### 3. ESTRUCTURA DELS CONTINGUTS DE L'ASSIGNATURA // CONTENT STRUCTURE:

**Teòrics // theory:** The course is structured in 5 units:

**Unit 1. British drama in the second half of the 20th century. Conceptualization and main trends.**

**Unit 2. The said and the unsaid: Harold Pinter.**

**Unit 3. The second wave of feminist theatre in Britain: Caryl Churchill.**

**Unit 4. Commercial success and the re-writing of the classics: Willy Russell.**

**Unit 5. Staging cruelty, violence, and hope: the dramatic universe of Sarah Kane.**

**Pràctics // practice:** Commentaries, acting exercises, directing proposals, and other practical tasks will be combined with theoretical expositions and other activities throughout the semester.

### 4. METODOLOGIA DE TREBALL DE L'ASSIGNATURA // METHODOLOGY:

**Teòrica // theory:** The teacher's theoretical expositions will be combined with semi-guided reading of articles and other documents relevant to each unit.

**Pràctica // practice:** Students will be required to analyze and comment on texts (both primary and secondary), to participate in workshop-format sessions, debates, improvisation and/or creative writing exercises, etc., to enhance their learning and to encourage independence and critical thought.

### 5. ELEMENTS I CRITERIS D'AVUACIÓ // ASSESSMENT:

Students enrolling in this course can choose between two assessment options:

- 1) A written, **final exam** that will include theoretical questions on the subject and texts for commentary and analysis (80%) + **participation** in class activities and **coursework** handed in during the semester (20%).
- 2) A **student portfolio** developed throughout the semester, with evidence of the candidate's learning process (80%) + **participation** in class activities and **coursework** handed in during the semester (20%).

#### **VERY IMPORTANT!!!!:**

Students must make a decision about which option to take during the first three weeks of classes. A learning agreement will be signed for the teacher to keep. If a student does not sign the agreement, it will be understood that s/he subscribes to the first option. If a student has taken the second option and fails to hand in the portfolio more than once on the assigned dates, it will be understood that s/he renounces this option and will sit the final exam.

## 6. BIBLIOGRAFIA // BIBLIOGRAPHY:

### a. Bibliografia obligatòria// compulsory reading material:

#### Primary texts:

Harold Pinter, *Night*

Caryl Churchill, *Top Girls*

Willy Russell, *Educating Rita*

Sarah Kane, *Cleansed*

All the primary texts, except Pinter's, are available in the campus library and/or bookstore. *Night* will be included in the dossier of photocopies to be acquired by the students at the beginning of the course.

#### Secondary texts:

For each unit, the student will have complementary reading materials (articles, interviews, etc.) that will be found in a dossier left to photocopy at the beginning of the course. **Those will also be considered compulsory reading.**

### b. Bibliografia especialment recomanada // recommended reference books:

Brandt, George, ed. 1998. *Modern Theories of Drama. A Selection of Writings on Drama and Theatre, 1840-1990*. Oxford: Clarendon Press.

Fortier, Mark. 1997. *Theory / Theatre. An Introduction*. London: Routledge.

Innes, Christopher. 1992. *Modern British Drama 1890-1990*. Cambridge: Cambridge University Press.

Pavis, Patrice. 2003. *Analyzing Performance. Theatre, Dance and Film*. Ann Arbor: University of Michigan Press.

Spang, Kurt. 1991. *Teoría del drama. Lectura y análisis de la obra teatral*. Pamplona: Universidad de Navarra.

### c. Bibliografia general // general bibliography:

Aray, Mireia, et al, eds. 2007. *British Theatre of the 1990s: Interviews with Directors, Playwrights, Critics and Academics*. Basingstoke: Palgrave Macmillan.

Aston, Elaine. 1995. *An Introduction to Feminism and Theatre*. London and New York: Routledge.

Austin, Gayle. 1990. *Feminist Theories for Dramatic Criticism*. Ann Arbor: The University of Michigan Press.

Cárdenas, Giraldo M. 1999. *Dirigir teatro*. Ciudad Real: Ñaque.

Case, Sue-Ellen. 1988. *Feminism and Theatre*. New York: Routledge.

Croft, Susan. 2001. *She Also Wrote Plays. An International Guide to Women Playwrights from the 10<sup>th</sup> to the 21<sup>st</sup> Century*. London: Faber & Faber.

Donkin, Ellen, and Susan Clement, eds. 1993. *Upstaging Big Daddy. Directing Theater as if Gender and Race Matter*. Ann Arbor: The University of Michigan Press.

Geis, Deborah R. 1995. *Postmodern Theatric(k)s. Monologue in Contemporary American Drama*. Ann Arbor: The University of Michigan Press.

- González Díaz, Lucía. 1987. *El teatro. Necesidad humana y proyección sociocultural*. Madrid: Editorial Popular.
- Goodman, Lizbeth, ed. 1998. *The Routledge Reader in Gender and Performance*. London and New York: Routledge.
- Kennedy, Andrew K. 1983. *Dramatic Dialogue. The Duologue of Personal Encounter*. Cambridge: Cambridge University Press.
- Kershaw, Baz. 1992. *The Politics of Performance. Radical Theatre as Cultural Intervention*. London and New York: Routledge.
- Keyssar, Hélène. 1984. *Feminist Theatre. An Introduction to Plays of Contemporary British and American Women*. London: MacMillan.
- , ed. 1996. *Feminist Theatre and Theory*. London: New Casebooks.
- Marinis, Marco de. 1997. *Comprender el teatro. Lineamientos de una nueva teatrología*. Buenos Aires: Editorial Galerna.
- Miravalles, Luis. 1998. *Iniciación al teatro. Teoría y práctica*. Madrid: San Pablo.
- Pavis, Patrice. 1998. *Diccionario del teatro. Dramaturgia, estética, semiología. Nueva edición revisada y ampliada*. Barcelona: Paidós.
- . 1998. *Teatro contemporáneo: imágenes y voces*. Santiago: LOM.
- . 2003. *Analyzing Performance: Theater, Dance, and Film*. Ann Arbor: University of Michigan Press.
- Raby, Peter. 2001. *The Cambridge Companion to Harold Pinter*. Cambridge: Cambridge University Press.
- Redmond, James, ed. 1989. *Themes in Drama II: Women in Theatre*. Cambridge: Cambridge University Press.
- Saunders, Graham. 2002. *'Love Me or Kill Me': Sarah Kane and the Theatre of Extremes*. Manchester and New York: Manchester University Press.
- Sierz, Aleks. 2001. *In-Yer-Face Theatre: British Drama Today*. London: Faber & Faber.
- Stephenson, Heidi, and Natasha Langridge. 1997. *Rage and Reason. Women Playwrights on Playwriting*. London: Methuen.
- Toro, Fernando de y Alfonso de Toro, eds. 1998. *Acercamientos al teatro actual (1970-1995). Historia - Teoría - Práctica*. Madrid: Frankfurt am Main.
- Ubersfeld, Anne. 1997. *La escuela del espectador*. Madrid: Asociación de Directores de Escena de España.
- Wallis, Mick and Simon Shepherd. 1998. *Studying Plays*. London: Arnold.

d. Pàgines webs útils // useful websites:

[www.britishtheatreguide.info/index.htm](http://www.britishtheatreguide.info/index.htm)  
[www.contemporarywriters.com/authors/?p=auth259](http://www.contemporarywriters.com/authors/?p=auth259)  
[www.haroldpinter.org](http://www.haroldpinter.org)  
[www.willyrussell.com](http://www.willyrussell.com)  
[www.inyerface-theatre.com/archive7.html](http://www.inyerface-theatre.com/archive7.html)