**SYLLABUS**

**regarding the qualification cycle FROM 2023 to 2025**

**ACADEMIC YEAR: 2024/2025**

1. Basic Course/Module Information

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| --- | --- |
| Course/Module title | cONTEMPORARY BRITISH DRAMA |
| Faculty (name of the unit offering the field of study) | Faculty of Humanities |
| Name of the unit running the course | Department of English Studies |
| Field of study | English Studies |
| Qualification level  | MA Level |
| Profile | General academic  |
| Study mode | Full-time studies |
| Year and semester of studies | Year 1, semester 1  |
| Course type | optional |
| Language of instruction | English  |
| Coordinator | Dr Agnieszka Kallaus  |
| Course instructor | Dr Agnieszka Kallaus |

\* - as agreed at the faculty

1.1.Learning format – number of hours and ECTS credits

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Semester(n0.) | Lectures | Classes | Colloquia | Lab classes | Seminars | Practical classes | Internships | others | **ECTS credits**  |
| 1  | 15 |   |  |  |  |  |  |  | 2  |

1.2. Course delivery methods

- conducted in a traditional way √

- involving distance education methods and techniques

1.3. Course/Module assessment (exam, pass with a grade, pass without a grade)

Pass with a grade

2. Prerequisites

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| Students are required to be familiar with general trends in British literature, preferably should have completed the course in the history of British literature. |

3. Objectives, Learning Outcomes, Course Content, and Instructional Methods

3.1. Course/Module objectives

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| --- | --- |
| O1 | Presentation of selected aspects of the 20th century British Drama  |
| O2 | Presentation of the main trends and representatives  |
| O3 | Boosting students’ interest in British literature, in particular in British drama. |

3.2. Course/Module Learning Outcomes (to be completed by the coordinator)

|  |  |  |
| --- | --- | --- |
| Learning Outcome | The description of the learning outcome defined for the course/module | Relation to the degree programme outcomes |
| LO\_01 | Student has an extensive knowledge on how to approach and analyze literary texts  | K\_W04 |
| LO\_02 | Student recognizes and understands advanced methods of analysis and interpretation of a literary text  | K\_W05, |
| LO\_03 | Student uses selected dramatic texts and reference material to explain the issues discussed  | K\_U01 |
| LO\_04 | Student interprets selected literary texts in terms of stylistic and rhetorical devices applied by their authors  | K\_U01 |
| LO\_05 | Student is able to work and cooperate as a team member | K\_U09 |
| LO\_06 | Student recognizes the need for lifetime learning and constant broadening of his/her general knowledge and development of cognitive skills  | K\_U10 |
| LO\_07 | Student is prepared to makes a critical assessment of selected phenomena in literature and culture  | K\_K01 |

3.3. Course content (to be completed by the coordinator)

1. Lectures

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| Content outline |
| 1. Contemporary British Drama (1890-1990). Introduction.
 |
| 1. Contemporary British Drama: trends, genres and representatives.
 |
| 1. Realism and the Play of Ideas: George Bernard Shaw.
 |
| 1. The Comedy of Manners: Oscar Wilde and Noël Coward.
 |
| 1. Film show: *The Importance of Being Earnest*. Oliver Parker (dir.) (2002)
 |
| 1. Angry Young Men: John Osborne.
 |
| 1. The Theatre of the Absurd: Samuel Beckett.
 |
| 1. Final test
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1. Classes, tutorials/seminars, colloquia, laboratories, practical classes

|  |
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| Content outline  |
| NA  |

3.4. Methods of Instruction

e.g.

*Lecture: a problem-solving lecture/a lecture supported by a multimedia presentation/ distance learning*

*Classes: text analysis and discussion/project work (research project, implementation project, practical project)/ group work (problem solving, case study, discussion)/didactic games/ distance learning*

*Laboratory classes: designing and conducting experiments*

Alecture supported by a multimedia presentation

4. Assessment techniques and criteria

Credits assigned on the basis of lecture attendance and the results of the final test. The test in the form of short questions (multiple choice, gap filling, open questions) about the texts discussed and their theatrical and film adaptations.

4.1 Methods of evaluating learning outcomes

|  |  |  |
| --- | --- | --- |
| Learning outcome | Methods of assessment of learning outcomes (e.g. test, oral exam, written exam, project, report, observation during classes) | Learning format (lectures, classes,…) |
| LO-01 | test | lectures |
| LO-o2 | test | lectures |
| LO-03 | test | lectures |
| LO-o4 | test | lectures |
| LO-05 | observation during classes | lectures |
| LO-o6 | observation during classes | lectures |
| LO-07 | observation during classes | lectures |

4.2 Course assessment criteria

|  |
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| The final grade is assigned on the basis of lecture attendance and a positive result of the final test. The pass level for the course is 60% (50% attendance, 50% test).  |

5. Total student workload needed to achieve the intended learning outcomes

– number of hours and ECTS credits

|  |  |
| --- | --- |
| Activity | Number of hours |
| Scheduled course contact hours | 15 |
| Other contact hours involving the teacher (consultation hours, examinations) | 5 |
| Non-contact hours - student's own work (preparation for classes or examinations, projects, etc.) | 20 |
| Total number of hours | **40** |
| Total number of ECTS credits | 2 |

\* One ECTS point corresponds to 25-30 hours of total student workload

6. Internships related to the course/module

|  |  |
| --- | --- |
| Number of hours | NA |
| Internship regulations and procedures | NA |

7. Instructional materials

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| **Compulsory literature:** 1. Eyre, R., N. Wright, *Changing Stages: A View of British and American Theatre in the Twentieth Century,* Alfred A. Knopf, New York, 2001.
2. Innes, Ch., *Modern British Drama: 1890-1990*, Cambridge University Press, Cambridge, 1992.
 |
| Complementary literature: 1. Esslin, M., *The Theatre of the Absurd,* Anchor Books, New York, 1961.
2. Esslin, M., *The Field of Drama*, Methuen, London and New York, 1987.
3. Styan J.L., *Modern Drama in Theory and Practice*, Cambridge University Press, Cambridge 1981

**Recommended audio / video:** 1. *My Fair Lady,* George Cukor (dir.), USA (1964) (DVD)
2. Oscar Wilde, *The Importance of Being Earnest* (Audio CD);
3. *The Importance of Being Earnest*, Oliver Parker (dir.), Great Britain/ USA (2002) (DVD);
4. John Osborne, *Look Back in Anger*. Judi Dench (dir.), Great Britain (DVD);
5. Harold Pinter, *The Caretaker* (Audio CD);
6. *The Birthday Party*, William Friedkin (dir.), Great Britain (1968) (DVD)
7. Samuel Beckett, *Waiting for Godot* (Audio CD);
8. *Waiting for Godot*, Michael Lindsay-Hogg (dir.). Ireland. (2001) (DVD)

[Instructional materials (handouts and reference texts) are accessible in the Main University Library (in the Reading Room), distributed to the students during the lectures (printouts) or online. ]  |

Approved by the Head of the Department or an authorised person