COURSE UNIT (MODULE) DESCRIPTION

Course unit title	Code
20th -21st Century British Drama through the 'Pragmatic' Looking Glass/XX-XXI amžiaus britų drama per pragmatinę lingvistinę perspektyvą	

Lecturer(s)	Department(s)
Dr. Jelena Kirejeva	Faculty of Philology, Department of English Philology

Cycle	Type of the course unit
BA	Optional

Mode of delivery	Period of delivery	Language of instruction
Seminars	Autumn	English

Requirements for students	
Prerequisites: English C1	**Additional requirements (if any):** None

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	150	32	118

Aim of course (module): competences developed by the study programme
The course explores the synergy among drama, pragmatics and conflictology. It aims at the development of pragmatic competence through the exposition of ESL learners to the pragmalinguistic and socio-linguistic choices of the speakers of the target community (the characters involved in various conflicts in drama).   The course is designed to help students to explore the language of dramatic texts through the pragmatic approach. It studies dramatic dialogue as interaction and explores the insights that Conversational Analysis, Speech Act theory and Politeness theories might afford to the study of drama. The course focuses on pragmalinguistic strategies of conflict communication (face attacks, maxim non-observances, the conceptualisation of negative emotions, the use of expletives), since conflict is viewed as the core of a dramatic plot.

Learning outcomes of the course (module)	Teaching and learning methods	Assessment methods
Generic Learning Outcomes: – the acquisition and/or development of the following transferable skills: communication, active listening, problem-solving, critical thinking, logical reasoning, independent research and argumentation, data collection and analysis, conscious thinking, collaboration.	The combination of a *Task-Based* Approach, a *Flipped Classroom* Approach and a *Case Study* method; the accomplishment of the following tasks and activities: lectures and group assignments, classroom polling, Q&A sessions, listing and/or brainstorming, collaborative discussions based on the materials covered indiviadually at home and in class (teacher-led), collaborative problem-solving (teacher-led), role plays and simulations, digital research, readings, the use of digital resources both as synchronous and asynchronous learning materials, reflection assignments.	The course can be passed through continuous assessment, which is complemented by two synthesis tests (a midterm test – 40 % and a final test – 60 %), whose marks comprise the cumulative examination mark.

Subject Learning Outcomes:

– the acquisition of the knowledge of the 20th-21st century British drama and pragmatics (getting acquainted with the most iconic plays and playwrights and the cornerstone pragmatic works on politeness, speech acts, etc.); the development of an analytical understanding of theatre with the study of English literature (drama) and pragmatics;

– the acquisition of students' literary analysis skills, i.e. the ability to excercise their critical thinking skills in interpreting a text within a pragmatic framework, the ability to substantiate their interpretations through well-reasoned arguments, the ability to carry out a pragmalinguistic analysis of a dramatic text (a play, a script, etc.) independently;

– the acquisition of pragmatic skills in the target language, i.e. the ability to use available pragmalinguistic and socio-pragmatic resources/strategies in a contextually appropriate fashion (e.g., a conflict situation or the situation when a conflict should be avoided).

Topics	Lectures	Consultations	Seminars	Practice	Laboratory work	Practical training	Total contact hours	Independent work	Assignments
	Contact work hours							**Time and tasks of self-study**	
1. Introduction: The origins of theatre. A brief overview of the trends and iconic playwrights of the 20th -21st century British theatre (S.Maugham, T.S. Eliot, S.Beckett, J.Osborne, T.Stoppard, D.Eldridge, Ph.Ridley)	3						3		Lecture materials to be accessed through VMA
2. Dialogue as a basic structural element of drama. Concepts that are central to the dynamics of interaction: the turn, turn-taking, turn-management and turn-yielding mechanisms, silencing, the addresser and the addressee, etc. The difference between dramatic text that is 'written to be spoken' and spontaneous conversation. Bakhtin's dichotomy: primary and secondary (drama) speech genres. The concept of a speech act (locution, illocution, perlocution). A speech act vs a turn.	2		2				4		Reading list: M.Short 'Exploring the Language of Drama' pp.6-33; lecture materials to be accessed through VMA
3. 'No conflict, no drama'. Conflict as an indispensable element of dramatic plot. Different kinds of conflicts: dramatic, external (person vs society), intrapersonal and interpersonal (marital).	1		1				2		Lecture materials to be accessed through VMA
4. Impoliteness (*face attacks and maxim non-observances*) as a pragmalinguistic strategy of conflict communication.	3		1				4		Reading list: Lecture materials to be accessed through VMA; M.Short 'Exploring the Language of Drama' pp.83-96
5. *External conflicts*. Person vs Society. Im/politeness as a culturally and contextually-dependent variable. The case of 'bloody' in Bernard Shaw's 'Pygmalion'. The use of expletives as a pragmalinguistic strategy of conflict communication.	2		2				4		Reading List: G.B.Shaw 'Pygmalion' (1912); D.Crystal 'The Cambridge Encyclopedia of the English Language' p.185; A.Stenström 'Expletives in the London-Lund Corpus' pp.239-254

Topic										Reading List
6. *Intrapersonal Conflicts*. Theatre of the Absurd. The deep sense of anxiety conveyed by Samuel Beckett in 'Waiting for Godot'. Spotting the difference between the dramatic text and the performance at Vilniaus Mažasis Teatras in terms of the perlocutionary effect the play produces on the reader and the viewer.	2		2					4		Reading List: S.Beckett 'Waiting for Godot' (1955)
7. *Interpersonal Conflicts (Marital Conflicts)*. John Osborne's 'Look Back in Anger' as the first significant articulation of the anger of England's 'angry young men'. The conceptualisation of strong negative emotions as a pragmalinguistic strategy of conflict communication.	2		1					3		Reading List: J.Osborne 'Look Back in Anger' (1956)
8. Provocative In-Yer-Face Theatre as a safe place to experience uncontrolled emotions.	1		1					2		Reading List: David Eldridge 'M.A.D.' (2004) ; A.Sierz 'In Yer Face Theatre' pp. 3-30
9. Comparing the repertoires of conflict strategies applied by the spouses involved in conflicts in John Osborne's 'Look Back in Anger', David Eldridge's 'M.A.D.', Ph.Ridley's 'Leaves of Glass'.			4					4		Reading List: Ph.Ridley 'Leaves of Glass' (2007)
10. Round-up discussion. Revision.			2					2		Revision materials to be accessed through VMA
Total: 150	**16**		**16**					**32**	**118**	

Assessment Strategy	Weight (%)	Deadline	Assessment Criteria
Midterm test	**40 %**	The middle of the semestre (the end of October)	**10-point** grading scale (the midterm test is comprised by open-ended and close-ended questions on the materials covered).
Final test	**60 %**	Third week of December	**10-point** grading scale (the final test is comprised by open-ended and close-ended questions on the materials covered and a mini-research intended to demonstrate one's ability to carry out pragmalinguistic research independently). The questions formulated in the test will cover the topics discussed both in the lectures and seminars. Students who do not attend the lectures and seminars must a)independently follow the information related to the course; b) study the texts (both compulsory and optional) indicated in the course description and uploaded on the VMA/MsTeams platform; no individual tutorials to be provided if one appears to have some questions due to their frequent absenteeism
Assessment of test assignments			**10 (excellent)** One could scarcely expect better from a student who demonstrates outstanding knowledge and skills of the materials covered; the answers are coherent and logical; they are provided in academic English. The student carries out pragmalinguistic research with great confidence. **9 (very good)** Superior work which is clearly above average; the student demonstrates good knowledge of the course materials, understands and knows the key concepts. The answers are provided in academic English. Pragmalinguistic research is caried with confidence. **8 (good)** Good work meeting all requirements and eminently satisfactory. Questions are answered, however, occasional mistakes are observed. The answers are provided in academic English. The student demonstrates substantial knowledge of the key theoretical concepts. Minor inaccuracies are observed in the application of the

			theoretical guidelines.
			7 (highly satisfactory) Competent work that meets the requirements. However, the answers lack in-depth knowledge; certain errors and discrepancies are observed. The student lacks confidence when applying the theoretical guidelines. **6 (satisfactory)** The student barely met the minimum requirements. Pragmalinguistic research is carried with great difficulty. The student has not fully mastered the course materials. Numerous inaccuracies and discrepancies are observed. **5 (poor)** Fair work, minimally acceptable below expectations. Numerous errors, lack of understanding of the key concepts; the student is hardly able to cary out independent research within the theoretical framework. **4,3,2,1 (insufficient)** Knowledge and skills do not meet the minimum criteria; the student failed to master the course programme; is unable to apply the theories when carrying out independent research; has extremely poor knowledge of the subject matter.
Attendance requirements			It is not advisable to miss more than 30% of lectures and seminars without any justifiable reason.

Author	Year of publication	Title	No of periodical or vol. of publication	Publication place and publisher or Internet link
Required reading				
Beckett, S.	1884	*Waiting for Godot*		NY: Atlantic Books
Eldridge, D.	2004	*M.A.D.*		An e-copy to be provided by the instructor
Osborne, J.	1968	*Look Back in Anger*		London: Faber and Faber
Ridley, P.	2007	*Leaves of Glass*		An e-copy to be provided by the instructor
Shaw, G.B.	2018	*Pygmalion*		1912 Edition, Garden City, New York
Recommended reading				
Austin, J.L.	1975	*How to Do Things with Words*		Harvard University Press
Brown, P. and Levinson, S.	1987	*Politeness. Some Universals in Language Usage*		Cambridge: CUP
Crystal, D.	2019	*The Cambridge Encyclopedia of the English Language*		Cambridge: CUP
Culpeper, J.	2011	*Impoliteness: Using Language to Cause Offence.*		Cambridge: CUP
Leach, R.	2018	*An Illustrated History of British Theatre and Performance*		New York: Routledge
Leech, G.,	2014	*The Pragmatics of Politeness*		Oxford: OUP
McEnery, T.	2006	*Swearing in English: Bad language, purity and power from 1586 to the present*		London: Routledge
McIntyre, D. and Bousfield, D.	2017	*(Im)politeness in fictional texts*		In: Culpeper J, Haugh M and Kadar DZ

(Im)politeness in fictional texts.				(eds.) The Palgrave Handbook of Linguistic (Im)politeness. Basingstoke: Palgrave MacMilan, pp. 759-783.
Schiffrin, D.	2001	*The Handbook of Discourse Analysis*		Blackwell Publishers
Searle, J.	2011	*Speech Acts: An Essay in the Philosophy of Language*		Oxford: OUP
Sierz, A.	2000	*In-Yer-Face Theatre. British Drama Today*		London: Faber and Faber Limited
Short, M.	2002	*Exploring the Language of Drama*		New York: Routledge
Short, M.	2013	*Exploring the Language of Poems, Plays and Prose*		New York: Routledge
Stenström, A.	1991	*Expletives in the London-Lund Corpus*		In Aijmer, K. & Altenberg, B. (eds.), English Corpus Linguistics. New York: Longman, pp.239-254.

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