



### COURSE UNIT (MODULE) DESCRIPTION

Course unit title	Code
<b>20th-Century Drama / XX a. drama</b>	

Lecturer(s)	Department(s)
Svetozar Postic, Associate Professor	Department of English Philology Faculty of Philology

Cycle	Type of the course unit
BA	Elective

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

Purpose of the course unit (module): programme competence to be developed		
<p>The purpose and intent of the course is to help students get an understanding of the trends and movements in 20th-century drama and theatre, to learn about all the major genres and most significant plays written and performed in the past century. The material will be presented in an analytical and intellectually stimulating way. The students will be introduced to the development of modern and postmodern drama with a particular focus on the ideas that influenced their creation. Students will be encouraged to think critically about the influence of philosophical ideas on theatre plays and the possible influence of those plays on public opinion. 20th-century drama will also be placed in a wider socio-cultural and political context.</p>		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
<p>Students will be able to name all the movements in 20th-century drama, they will develop a critical approach towards the reading and perception of dramas read in class. They will acquire an awareness of the influence of the cultural and historical context on the creation of theatre plays.</p>	<p>Reading, analysis and discussion of the text; group discussion, comparative investigation</p>	<p>Formative assessment, final research paper</p>
<p>Students will be able to practice their research skills using secondary sources, i.e. academic literary criticism.</p>	<p>Academic research</p>	

Students will be able to apply their critical thinking abilities and communicate their opinions regarding a variety of literary texts.	Reading, analysis and discussion of the texts	
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Topics	Contact work hours							Time and tasks of self-study	
	Lectures	Consultations	Seminars	Practice	Laboratory work	Practical training	Total contact hours	Independent work	Assignments
1. Introduction; What is drama? Course presentation	2						2		Review of the Introductory lecture about drama
2. Realism in Theatre; Stanislavsky and the Russian Theatre; Meyerhold's biomechanics; Chekhov's plays			4				4	12	Sonia Moore, <i>The Stanislavski System: The Professional Training of an Actor</i> (pp. 3-16)
3. Dada and Surrealism; Theatre in the United States; Eugene O'Neill, Tennessee Williams, Arthur Miller	2						2	8	Review of the material; David Palmer, <i>Visions of Tragedy in Modern American Drama</i> (pp. 89-102)
4. Arthur Miller: <i>Death of a Salesman</i>			4				4	12	Analysis and interpretation of Arthur Miller's <i>Death of a Salesman</i>
5. Modernism; Political Theatre, Antonin Artaud's Theatre of Cruelty, Bertolt Brecht's Epic Theatre	2						2	8	Review of the material; Bertold Brecht, <i>Brecht on Theatre: The Development of an Aesthetic</i> (pp. 69-76)
6. Theatre of the Absurd: Stoppard, Beckett, Ionesco	2						2	8	Review of the material; Martin Eslin, <i>The Theatre of the Absurd</i> (pp. 19-28)
7. Samuel Beckett: <i>Waiting for Godot</i>			4				4	12	Analysis and interpretation of Samuel Beckett's <i>Waiting for Godot</i>
8. British theatre; G. B. Shaw, H. Pinter, J. M. Synge; Sarah Kane	2						2	8	Review of the material; Christopher Innes, <i>Modern British Drama: The Twentieth Century</i> (pp. 328-349)
9. Discussion about Research papers; exchange of ideas; questions and suggestions; review of academic writing style and citations.	2						2	8	Research for the paper
10. Postmodern Theatre, Jerzy Grotowski's Poor Theatre, Dario Fo's Popular Theatre	2						2	8	Research for the paper; Erika Fischer-Lichte, <i>Theatre, Sacrifice, Ritual: Exploring Forms of Political Theatre</i> (pp. 17-45)
11. David Eldridge, <i>Under the Blue Sky</i>			4				4	12	Analysis and interpretation of David

									Eldridge's <i>Under the Blue Sky</i>
12. Overview and conclusions Expectations, requirements and assessment of the paper.	2						2	12	Research for the paper
<b>Total: 150</b>	<b>16</b>		<b>16</b>				<b>3 2</b>	<b>118</b>	

Assessment strategy	Weight (%)	Deadline	Assessment criteria
Presentation	40%	During the course of the semester	<p><b>2 points:</b></p> <p>2 points – the student's presentation meets the topicality of the selected topic; the information is novel, and creatively presented. The presentation meets the requirements of an academic presentation: main issue, major aspects, the relation of the topic to other drama issues</p> <p>1 point – the presentation meets some of the requirements for an academic presentation; lack of analysis, some mistakes are made; the relation to other drama aspects is partly presented;</p> <p>0 points – no presentation is prepared or the presentation does not meet the minimum requirements for an academic presentation; the topic is not developed, and mistakes are made.</p>
Final Exam	50%	During the exam session	<p><b>6 points:</b></p> <p>Three open-type questions, max. 3 points; criteria: thoroughness of the answer, ability to provide examples, and ground one's opinion:</p> <p>3 points – excellent knowledge, the topic is fully explored, the claims are justified, examples are presented;</p> <p>2 points – good knowledge, some minor mistakes are made; some claims are left unjustified, lack of argumentation;</p> <p>1 point – average knowledge that meets the minimum requirements; there are serious mistakes; the topic is not substantially explored, no examples are provided, the claims are left unjustified;</p> <p>0 points – the answers do not meet the minimum requirements.</p>
Attendance and participation	10%	Throughout semester	<p><b>2 points:</b></p> <p>2 points – Performance of assignments, expression of one's viewpoint while taking part in discussions;</p> <p>1 point – participates in discussions, answers questions when asked;</p> <p>0 points – hardly participates in any discussions or has missed more than 1/3 of lectures</p>
Attendance requirements:			The student is allowed no more than 1/3 absences.

It is required to read all books on the Required Reading List (nor their summaries or plot descriptions available online).			
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Author	Year of publication	Title	No of periodical or vol. of publication	Publication place and publisher or Internet link
<b>Required reading</b>				
Arthur Miller,	2010	<i>Death of a Salesman</i>		NY: Penguin
Samuel Beckett	1884	<i>Waiting for Godot</i>		NY: Atlantic Books
David Eldridge	2000	<i>Under the Blue Sky</i>		London: Methuen
Moore, Sonia and John Gielgud	1984	The Stanislavski System: The Professional Training of an Actor	2nd Edition	NY: Penguin
Palmer, David	2018	Visions of Tragedy in Modern American Drama		London: Methuen
Innes, Christopher	2002	Modern British Drama: The Twentieth Century	2nd Edition	Cambridge, UK: Cambridge UP
Fischer-Lichte, Erika	2005	Theatre, Sacrifice, Ritual: Exploring Forms of Political Theatre		NY: Routledge
Brecht, Bertold	1977	Brecht on Theatre: The Development of an Aesthetic	13th Edition	NY: Hill and Wang
<b>Recommended reading</b>				
Drain, Richard, Ed.	1995	Twentieth Century Theatre: A Sourcebook		NY: Routledge
Eslin, Martin	2008	The Theatre of the Absurd		NY: Vintage
Brater, Enoch	1990	Around the Absurd: Essays on Modern and Postmodern Drama		Ann Arbor, MI: University of Michigan Press
Knowlson, James R.	2004	Damned to Fame: The Life of Samuel Beckett		NY: Grove Press
Saunders, Graham	2002	'Love Me or Kill Me': Sarah Kane and the Theatre of Extremes		Manchester, UK: Manchester UP

Last update: September 2023.