

**Extended Syllabus
(2017 2nd Semester)**

Course Title	Modern British Drama	Course Number	ENG 3103
Credit	3	Enrollment Eligibility	open
Class Time	Monday 9am-10:15am; Wednesdays 10:30am-11:45M	Classroom	TBA

Instructor's Photo	Name: Claire Maria Chambers	Homepage:
	E-mail:	Telephone:
	Office: Office Hours:	

I . Course Overview

1. Description

We will begin our study of Modern British Drama by analyzing its reactions to the two dominant theatrical forms at the turn of the 20th century: the long-established comedy of manners, and the new, revolutionary forms of Realism and Naturalism. From Noel Coward, Oscar Wilde, and George Bernard Shaw in the early part of the 20th century, to Harold Pinter in the 1960s, to Sarah Kane and Caryl Churchill in the late 1990s, playwrights approached the theatre as a platform for social critique, cultural commentary, political satire, and celebration of the human spirit. The historical form of the comedy of manners, which portrays and parodies the etiquette and aesthetics of the upper classes, was a model that playwrights plundered and deconstructed, knowing that audiences would recognize the conventions and find titillation and humor in their being repurposed. Realism and naturalism, revolutionary in its focus on the interior of the domestic sphere, as well as the interior of the human mind, helped catalyze some audiences as social discussants, while others were shocked and dismayed at what they perceived as perverse. Drama has a long and fruitful history in Great Britain. The comedy of manners gave playwrights and the theatre-going public a mobile platform on which to develop their social voices, and Realism gave them the new style with which to accomplish this task. The social concern of British drama also finds expression in the development of verbatim theatre and documentary drama, as well as dramatic works that challenge the distinction between drama, theatre, and performance art. At the same time, the commercial success of drama in Great Britain has created theatre for world-wide audiences, while the West End and Broadway seem to lose their locality and morph into global spaces—especially considering the touring productions of high-profile musicals that find stages all over the world (including in Seoul right now)!

We will begin by studying the Comedy of Manners and learning how its particular conventions and format were adapted and deployed by Modern British playwrights. This will give us the opportunity to study the historical, social, and cultural context of these scripts, allowing us to discuss the playwright's potential criticism or celebration of his/her society. Influenced by the avant-garde and the effects of two world wars, theatre proliferates and becomes something more than just what can entertain a crowd for three hours' time—it becomes a means of protest and social change (Joan Littlewood's *Oh What a Lovely War*). How does drama move between entertainment and politics in Great Britain during this time? What are the politics of dramatic performance itself in Great Britain?

Some performance groups eschew the commercial theatre altogether, forming communities that operate much like communes, using theatre as a way to promote peace and grow awareness of injustice. Is this drama? The course will end by looking backwards to where we began, and compare the most recent work of British playwrights to that of their fore-fathers and mothers. How has drama as a literary genre changed in Great Britain over the 20th century? At the turn of the 21st century, how do our present concerns mirror those of the playwrights working at the turn of the 20th?

2. Prerequisites

None, but it would be best if you had the chance to take *Understanding Drama*.

3. Course Format (%)

Lecture	Discussion	Experiment/Practicum			
40%	40%	20%	%	%	%

4. Evaluation (%)

Reading Journal	Daily Quizzes	MidTerm Exam	Performance Attendance and Analysis	Dramaturgical Essay	Dramaturgical Final Presentation		
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20%	15%	25%	10%	20%	10%		
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(* In detail)

II. Course Objectives

1. To understand the historical, cultural, and aesthetic movements that shaped Modern British Drama throughout the 20th century.
2. To understand the events—political, social, and cultural—the sparked new innovations in Modern British Drama and helped define “Modernism” and “Postmodernism”.
3. To recognize and define the various theories of theatre and performance from around the world that influenced Modern British dramatists but also evolved within Modern British Drama.
4. To be able to discern and discuss the philosophies and politics of Modern British playwrights.
5. To understand the form and structure of the play, and analyze how form is in relationship to content and message.
6. To locate ourselves in relationship to the texts that we study. Which Modern British playwrights are most relevant today?

III. Course Format

Each course section revolves around one playwright and one of his or her main texts. Each section will be accompanied by a set of reading questions which students will answer in a reading journal. The reading journal entry will be handed in at the end of the section. Each section will include lecture, discussion, and in-class performance exercises. A pop quiz can be given at any time, but will usually come at the end of the class period. While the quiz will be graded, the professor will use the pop quiz as a way to measure the effectiveness of that day’s lecture and activities. The professor will hand back the pop quiz the next class period and discuss with you any concerns or questions before moving to the next section.

IV. Course Requirements and Grading Criteria

- 1. Reading Journal (20% of your grade).** Each course section will focus on one playwright and one major text, plus shorter contextualizing readings. Please refer to the syllabus for specific reading assignments, which should be completed for the day they are listed in the syllabus. At the beginning of each section, the professor will hand out a set of reading questions. Please answer the questions as you read the assignments. The journal entry should be between 500 and 1000 words in length, typed. The journal entry will be handed in at the end of the section. Please refer to the syllabus calendar for specific due dates.
- 2. Weekly Quizzes (15%).** Quizzes will take place at the end of class periods and function as points for participation. They also allow the professor to assess the effectiveness of the lectures and exercises. The quizzes will focus on concepts and the work of analysis, not memorization of data.
- 3. Midterm Exam (25%).** The Midterm Exam will cover the first 7 weeks of the semester. It will consist of vocabulary definitions, short answer, and one essay question. A study guide will be handed out in class and discussed the period prior to the exam.
- 4. Performance Attendance and Analysis (10%).** As a class, we will attend one or more live theatre productions, and you will write a short interpretive analysis focusing on one performance element (scene design, lighting, costume, stage movement, sound, etc). Performance TBA. While every effort will be made to keep the price of tickets reasonable, please budget for theatre tickets as you would your books and other school supplies.
- 5. Dramaturgical Essay (20%).** Dramaturgy has multiple related meanings. Both directors and playwrights practice dramaturgy when they compose dramatic texts and stage theatrical compositions. A dramaturge is a professional theatre scholar. A director might hire a dramaturge to help her or him understand the background and context of the play. The dramaturge is like a consultant. The dramaturge also practices dramaturgy: the analysis of texts in the service of performance. Early in the semester, each student will be assigned a group. Each group will focus on one play. Together, you will perform a dramaturgical analysis of the play's background, context, and production history. Each student will individually write an interpretive essay that makes use of this research. The dramaturgical essay will function as your final exam. A guide will be handed out in class.
- 6. Dramaturgical Presentation (10%).** Your group will present your findings during a 10 minute presentation to be held during the 15th week of the semester.

Grades: Remember that you EARN grades; grades are not given arbitrarily by professors. Grades are firm because they are calculated according to the points you earn on an assignment. If you contact the professor asking for a grade to be reconsidered, be aware that a re-evaluation of your work may result in a lower grade rather than a higher one.

Midterm Grade: Your midterm grade will be the grade that you receive on your midterm exam. Be aware that this grade does not reflect all the work you have done so far in the class. Your final grade will be calculated according to the points earned on all assignments as a percentage. See the scale below.

Grading Scale:

97%-100%: A+
94-96: A
90-93: A- 87-89:
B+
84-86: B
80-83: B- 77-
79: C+

74-76: C
70-73: C- 67-69:
D+
64-66: D
60-63: D- 59 and
below: F

V. Course Policies

- 1. READING.** Please complete the readings for the day the reading assignment is listed in the syllabus. This is absolutely necessary for your full participation in the class. (FYI: The professor knows when you haven't completed the reading.)
- 2. TIMELINESS AND ATTENDANCE.** Please be in your seat and ready to begin precisely at 10:30/12:00. The professor will take roll right at the beginning of each period. Roll will not be retaken. If you are more than 10 minutes late, you will be counted as absent. Remember that 3 tardies are equal to one absence, and with more than 4 absences you will fail the course. This course will strictly follow the FA policy. **The professor does not accept late quizzes or assignments.** The professor will consider excused absences on a one-on-one basis, and has the right to refuse such requests.
- 3. PARTICIPATION:** Each student is expected to come to class prepared to discuss the material and to ask meaningful questions. Use the reading questions for your reading journal to prompt your own comments and questions. Every student is expected to participate in class activities such as performance exercises or dramatic readings.
- 4. STUDENTS WITH DISABILITIES:** Every effort will be made by the professor to assist students with disabilities. See the "Special Accommodations" section below.
- 5. STUDENT LIFE AND COUNSELING:** Being a student is hard work! Sometimes we discover problems with college life we didn't expect. Your teachers and your university are here to support you. If there is an issue about college life you'd like to discuss with your professor, please contact her for an appointment. She would be happy to talk with you. The student counseling center can be reached at <http://hompi.sogang.ac.kr/counsel/> or 02-705-8211. The counseling center for gender equality can be reached at <http://equality.sogang.ac.kr/> or 02-7058074. Various campus clubs and organizations can also be great places to meet friends and find support.

VI. Materials and References

Course Readings will be uploaded to Cybercampus. Please **PRINT YOUR OWN COPIES AND BRING THEM TO CLASS.** This is extremely important because we will need to use the texts in class. **Theatre tickets** for up to two performances. Please budget about 60,000 won.

VII. Course Schedule

(* Subject to change)

Week 1	Learning Objectives	Intro to course. Why study drama? What makes Brit drama unique? Brit Drama 1890-present.
	Topics	Setting the stage for Modern British Drama: Restoration comedy, comedy of manners, romantic tragedy, melodrama. Introduction to Oscar Wilde
	Class Work (Methods)	Lecture/Discussion; in-class exercise
	Materials (Required Readings)	Sheridan's <i>School for Scandal</i> (excerpts)
	Assignments	Reading journal; quiz
Week 2	Learning Objectives	Understanding Wilde's context: the labor of effortlessness and the "dandy"; fantasy in the age of realism? Failure of humanism and modernism?
	Topics	Politics of Victorian England; the Lord Chamberlain and censorship
	Class Work (Methods)	Lecture, discussion; in-class exercise: melodramatic performance. (leitmotif)
	Materials (Required Readings)	Excerpts from <i>School for Scandal</i> , cont'd. <i>Lady Windermere's Fan</i> , Acts 1 and 2
	Assignments	Reading Journal; quiz
Week 3	Learning Objectives	Understanding the social discussion play.
	Topics	Introduction to GB Shaw and Realism; relationship between Wilde and Shaw
	Class Work (Methods)	Lecture and discussion

	Materials (Required Readings)	<i>Lady Windermere's Fan</i> , Act 3 to End <i>The Quintessence of Ibsenism</i>
	Assignments	Reading journal; quiz
Week 4	Learning Objectives	Understanding Shaw's moral and ethical philosophy
	Topics	Mrs Warren and Shaw's Feminism; capitalism as prostitution; Shaw's philosophy of the "life force"; Shaw as prophet and hero.
	Class Work (Methods)	Lecture, discussion, in-class exercise
	Materials (Required Readings)	Mrs Warren's Profession Shaw's introduction to <i>Man and Superman</i>
	Assignments	Reading journal; quiz
Week 5	Learning Objectives	Understanding the "elite" of the 1920s and 30s
	Topics	<i>Conclude discussion of Mrs Warren's Profession</i> The wit; literary relationship between Wilde, Shaw and Coward; "perhaps his greatest invention is himself"
	Class Work (Methods)	In-class exercise: character-driven vs plot-driven drama Lecture, discussion
	Materials (Required Readings)	Complete reading <i>Mrs. Warren's Profession-</i>
	Assignments	Reading Journal; quiz
Week	Learning Objectives	Understanding the influence of WWI and the European avant-garde

6	Topics	<i>Blithe Spirit</i> , (read the whole play)
	Class Work (Methods)	Lecture, discussion
	Materials (Required Readings)	<i>Blithe Spirit</i> , <i>The Theatre and Its Double</i> (excerpts)
	Assignments	Reading journal; quiz
Week 7	Learning Objectives	Understanding “modernism”
	Topics	<i>Look Back in Anger</i> ; British drama during and after WWII; Defining “Modernism”; “angry young men” and “kitchen sink realism”
	Class Work (Methods)	Lecture; discussion; in-class exercise
	Materials (Required Readings)	<i>Look Back in Anger</i> , (read the whole play)
	Assignments	Reading journal; quiz Dramaturgical groups assigned
Week 8		
		Midterms; no class; exam date and time TBD
Week 9	Learning Objectives	Understanding Epic Theatre and realism

	Topics	Introduction to Shelagh Delaney
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		<i>Saved</i>
		The influence of Bertolt Brecht on British Drama
	Class Work (Methods)	Lecture; discussion; in-class exercise
	Materials (Required Readings)	Excerpts from <i>Brecht on Theatre</i> <i>A Taste of Honey</i>
	Assignments	Reading journal; quiz
Week 10	Learning Objectives	Understanding agit-prop theatre; theatre and protest
	Topics	History and influence of 1930s agit-prop theatre; British Labor Movement 1960s experimental theatre; effect of 1968 repeal of censorship
	Class Work (Methods)	In-class exercise: agit-prop performance Lecture; discussion
	Materials (Required Readings)	<i>Oh What a Lovley War!</i>
	Assignments	Reading journal; quiz
Week 11	Learning Objectives	Understanding Formalism, Absurdism and Symbolism
	Topics	Introduction to Samuel Beckett; Beckett's poetic drama and symbolism; influence of Beckett in Churchill
	Class Work (Methods)	Lecture, discussion, in-class exercise
	Materials (Required Readings)	<i>Happy Days</i> <i>Top Girls</i> (read first half)

	Assignments	Reading journal; quiz
Week 12	Learning Objectives	Feminism and Modern British Drama
	Topics	Introduction to Harold Pinter and the Theatre of Menace;

	Class Work (Methods)	Lecture; discussion; in-class exercise
	Materials (Required Readings)	Finish reading <i>Top Girls A Slight Ache</i>
	Assignments	Reading journal; quiz Please schedule an individual meeting with re: professor dramaturgical essay
Week 13	Learning Objectives	Understanding a verbatim theatre and documentary drama
	Topics	The ethics of verbatim theatre
	Class Work (Methods)	Dramatic reading; lecture; discussion
	Materials (Required Readings)	<i>Life After Scandal</i> by Robin Soans
	Assignments	Reading journal; quiz
Week 14	Learning Objectives	Understanding self-reflexivity; postmodernism
	Topics	Introduction to Sarah Kane Discussion of Churchill and Kane

	Class Work (Methods)	Lecture; discussion
	Materials (Required Readings)	<i>Blasted</i>
	Assignments	Reading journal; quiz First draft of Dramaturgical essay due
Week 15	Learning Objectives	Understanding the relationship between text and performance
	Topics	Performing texts
	Class Work (Methods)	Final performances
	Materials (Required Readings)	Any props or costumes?
	Assignments	Final performance
Week 16		
		Final exam period; no class. Dramaturgical essay due by the end of finals week

VIII. Special Accommodations

Students with Special Needs:

Every effort will be made to accommodate students with special needs such as mobility issues, or any kind of physical or mental handicap. If necessary, please make an appointment with the professor to alert her to any needs. Strict confidentiality will be kept.

You may also contact the Sogang Center for Students with Disabilities at 02-705-7800, C building B104 Or

The Office of International Affairs at 02-705-8118 J building J402 Or

The student counseling center at <http://hompi.sogang.ac.kr/counsel/> or 02-705-8211.