



## LEARNING MODULE DESCRIPTION (SYLLABUS)

### I. General information

1. Module title: History of British theatre
2. Module code – 15-HBT-TD-11
3. Module type – compulsory
4. Programme title – English studies, Theatre and Drama in English
5. Cycle of studies (1st or 2nd cycle of studies or full master's programme) – 1<sup>st</sup>
6. Year of studies (where relevant) – 1<sup>st</sup>
7. Terms in which taught (summer/winter term) – winter term
8. Type of classes and the number of contact hours (e.g. lectures: 15 hours; practical classes: 30 hours) – 30 hours of practical classes.
9. Number of ECTS credits – 3 points
10. Name, surname, academic degree/title of the module lecturer/other teaching staff: Jacek Fabiszak, PhD, [fabiszak@amu.edu.pl](mailto:fabiszak@amu.edu.pl); Dagmara Krzyżaniak, PhD, [dagmara@wa.amu.edu.pl](mailto:dagmara@wa.amu.edu.pl)
11. Language of classes – English
12. Online learning - yes (partially / fully) / no : No

### II. Detailed information

1. Module aim (aims)

<b>A1</b>	Passing on the information on the development of British theatre and drama from the Middle Ages to the present day
<b>A2</b>	Passing on the knowledge about the cultural context in which British plays were composed and performed
<b>A3</b>	Transferring the knowledge on the development of theatre and drama on the British Isles and the development of theatre and drama in Europe
<b>A4</b>	Providing students with theatre terminology in English
<b>A5</b>	Developing skills in using terminology of theatre studies in practice in English
<b>A6</b>	Developing skills in the use of secondary sources

2. Pre-requisites in terms of knowledge, skills and social competences (where relevant):

The most basic criterion is a sufficiently high level of language skills in English (at least B2 or C1) as well as basic knowledge on theatre and drama (secondary school level).

3. Module learning outcomes in terms of knowledge, skills and social competences and their reference to programme learning outcomes

Learning outcomes symbol*	Upon completion of the course, the student will:	Reference to programme learning outcomes#
15-HBT-TD-11_1	Present and discuss selected issues from the history of British theatre	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-HBT-TD-11_2	Describe, connect and investigate key historical and cultural processes that	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06,

	influenced the development of theatre practices and drama of a historical period	K_W10
15-HBT-TD-11_3	Characterise and assess the contribution of the most significant playwrights in the development of theatre in Europe from the ancient times until the 18 <sup>th</sup> century	K_U08, K_K03, K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-HBT-TD-11_4	Characterise and assess the development of theatrical centres and theatres in Great Britain	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-HBT-TD-11_5	Use secondary sources in English	K_U06, K_K06,
15-HBT-TD-11_6	Properly use basic terminology in the field of theatre studies	K_U09, K_K06

\* module code, e.g. KHT\_01 (KHT – module code in USOS; stands for Polish “Kataliza Heterogeniczna” /Heterogeneous Catalysis/)

# programme learning outcomes (e.g. K\_W01, K\_U01, ...); first K stands for programme title symbol in Polish, W for “wiedza” (knowledge) in Polish, U – for “umiejętności” (skills) in Polish, K – for “kompetencje społeczne” (social competences) in Polish  
01, 02... - learning outcome number

#### 4. Learning content

Module title		
Learning content symbol*	Learning content description	Reference to module learning outcomes #
TK_1	Introduction to and outline of the history of British theatre in comparison with the history of European and US theatre and drama	15-HBT-TD-11_1-6
TK_2	Medieval theatre and drama: origins, religious drama (mysteries, miracles, moralities and interludes); <i>Everyman</i> as an example of a morality play	15-HBT-TD-11_1-6
TK_3	Elizabethan theatre and drama; development of drama and theatre in the 16 <sup>th</sup> c. ( <i>Gorboduc</i> , University Wits); theatre and drama at the turn of the 16 <sup>th</sup> c.; court masque; Shakespearean tragedy and comedy; <i>Macbeth</i> as an example of Shakespearean tragedy	15-HBT-TD-11_1-6
TK_4	Restoration and 18 <sup>th</sup> c. theatre and drama; comedy of manners; changes in theatrical conventions; the negative influence of Licensing Act of 1737 on the development of theatre and drama in Britain; significant actors (actor-managers) and their influence	15-HBT-TD-11_1-6



	on stage art; William Congreve's <i>The Way of the World</i>	
TK_5	British theatre and drama in the 19 <sup>th</sup> c.; comedy of manners; spectacular shows; great actor-managers and their influence on stage practice and art (Edmund and Charles Kean); Wilde's <i>The Importance of Being Earnest</i> as an example of late comedy of manners	15-HBT-TD-11_1-6
TK_6	Realism and naturalism on stage and page; G.B. Shaw's <i>Mrs. Warren's Profession</i>	15-HBT-TD-11_1-6
TK_7	New realism; Angry Young Men; John Osborne's <i>Look Back in Anger</i> ; Edward Bond's <i>Woman</i>	15-HBT-TD-11_1-6
TK_8	Poetic drama and symbolist theatre: T.S. Eliot's <i>Murder in the Cathedral</i>	15-HBT-TD-11_1-6
TK_9	Changes of the British stage in the 20 <sup>th</sup> c. from The Birmingham Repertory Company to the English Stage Company, the Theatre Workshop to the Royal Shakespeare Company and the National Theatre	15-HBT-TD-11_1-6
TK_10	Symbolism and Theatre of the Absurd, theatre of menace: Samuel Beckett's <i>Waiting for Godot</i> , <i>Krapp's Last Tape</i> ; Harold Pinter's <i>The Birthday Party</i>	15-HBT-TD-11_1-6
TK_11	Expressionism and epic drama: Edward Bond's <i>Woman</i> and Sean O'Casey's <i>The Silver Tassie</i>	15-HBT-TD-11_1-6
TK_12	In-Yer-Face-Theatre; Sarah Kane and Mark Ravenhill; Kane's <i>Blasted</i>	15-HBT-TD-11_1-6
TK_13	Irish In-Yer-Face theatre: Martin McDonagh's <i>The Beauty Queen of Leenane</i>	15-HBT-TD-11_1-6
TK_14	Feminist theatre: Caryl Churchill's <i>Top Girls</i>	15-HBT-TD-11_1-6
TK_15	Final test	15-HBT-TD-11_1-6

\* e.g. TK\_01, TK\_02, ... (TK stands for "treści kształcenia" /learning content/ in Polish)

# e.g. KHT\_01 – module code as in Table in II.3

## 5. Reading list

Brockett, Oscar G. 1969. *The Theatre. An Introduction. Second Edition*. New York: Holt, Rinehart and Winston, Inc.

Brockett, Oscar G. 1980. *The Essential Theatre. Second Edition*. New York: Holt, Rinehart and Winston.



- Hunt, Hugh, Kenneth Richards and John Russell Taylor. 1978. *The Revels History of Drama in English. Volume VII 1880 to the Present Day*. London: Methuen & Co Ltd.
- Innes, Christopher. 2002. *Modern British Drama. The Twentieth Century*. Cambridge: Cambridge University Press.
- Lacey, Stephen. 1995. *British Realist Theatre. The New Wave in its Context 1956-1965*. London: Routledge.
- Payne Fisk, Deborah (ed.) 2000. *The Cambridge Companion to English Restoration Theatre*. Cambridge: Cambridge University Press.
- Rabey, David Ian. 2003. *English Drama Since 1940*. London: Longman.
- Sierz, Aleks. 2000. *In-Yer-Face Theatre. British Drama Today*. London: Faber and Faber.
- Shellard, Dominic. 1999. *British Theatre Since the War*. New Haven: Yale University Press.
- Styan, J.L. 1981a. *Modern Drama in Theory and Practice 1. Realism and Naturalism*. Cambridge: Cambridge University Press.
- Styan, J.L. 1981b. *Modern Drama in Theory and Practice 2. Symbolism, Surrealism and the Absurd*. Cambridge: Cambridge University Press.
- Styan, J.L. 1981c. *Modern Drama in Theory and Practice 3. Expressionism and Epic Theatre*. Cambridge: Cambridge University Press.
- Wandor, Michelene. 2001. *Post-War British Drama. Looking Back in Gender*. London: Routledge.
- Wells, Stanley (ed.) 1991. *The Cambridge Companion to Shakespeare Studies*. Cambridge: Cambridge University Press.

6. Information on the use of blended-learning (if relevant)

Most of the class materials are uploaded onto the Moodle Platform.

7. Information on where to find course materials

Materials for the class can be found on Moodle and in the library.

### III. Additional information

1. Reference of learning outcomes and learning content to teaching and learning methods and assessment methods

Teaching and learning methods	✓
Lecture with multimedia presenting parts of the material.	✓
Conversational lecture	✓
Problem lecture	
Discussion	✓
Work on the text	✓
Case study analysis	
Problem-based learning	
Didactic/ stimulation game	
Exercises (e.g.: calculating, artistic, practical)	



Exercise-based method	
Laboratory method	
Research method	
Workshop method	
Project method	
Presentation and observation	
Sound and video demonstrations	✓
Activation methods (brainstorming, SWOT analysis, decision-tree method, snowball method, mind-maps)	
Group-work	✓
Other	

It is advisable to include assessment tasks (questions).

## 2. Student workload (ECTS credits)

Evaluation methods	EK Symbols for the module/course					
Written exam						
Oral exam						
Open-book exam						
Final written test	15- HBT -TD- 11_ 1	15- HBT -TD- 11_ 2	15- HBT -TD- 11_ 3	15- HBT -TD- 11_ 4	15- HBT -TD- 11_ 5	15- HBT -TD- 11_ 6
Oral test						
Test						
Project						
Essay						
Report						
Multimedia presentation						
Practical exam (observation of performance)						
Portfolio						
Other						
...						

Module title: Histories of theatre II



Activity types	Mean number of hours* spent on each activity type
Contact hours with the teacher as specified in the programme	30 h
Independent study 1	20 h
Independent study 2 (preparation for the test)	5 h
Independent study 3 (preparation of the performance and presentation)	
Independent study 4 (reading of literature)	35h
Total hours	90 h
Total ECTS credits for the module	3 points

\* *Class hours – 1 hour means 45 minutes*

# *Independent study – examples of activity types: (1) preparation for classes, (2) data analysis, (3) library-based work, (4) writing a class report, (5) exam preparation, etc.*

### 3. Assessment criteria

very good (bardzo dobry, bdb; 5,0): excellent knowledge of the history of British theatre and drama as well as very good skills of contextualising drama and theatre in British culture;

good plus (dobry plus, +db; 4,5): very good knowledge of the history of British theatre and drama as well as very good skills of contextualising drama and theatre in British culture;

good (dobry, db; 4,0): good knowledge of the history of British theatre and drama as well as good skills of contextualising drama and theatre in British culture;

satisfactory plus (dostateczny plus, +dst; 3,5): satisfactory knowledge of the history of British theatre and drama as well as satisfactory skills of contextualising drama and theatre in British culture; some mistakes are allowed.

satisfactory (dostateczny, dst; 3,0): satisfactory knowledge of the history of British theatre and drama as well as satisfactory skills of contextualising drama and theatre in British culture; more serious and numerous mistakes are allowed

unsatisfactory (niedostateczny, ndst; 2,0): unsatisfactory knowledge of the history of British theatre and drama as well as unsatisfactory skills of contextualising drama and theatre in British culture