

Introduction to literature in English

Degree in English Philology, 3rd year

Academic Year 2011-2012

Second semester: 3 hours, 2 days a week

4.5 credits

TEACHING STAFF

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Office hours:

First semester: Wednesdays and Thursdays 10.00-13.00; Wednesdays 16.00-17.00 (by appointment only)

Second semester: Mondays 9.00-12.00; 16.00-17.00 (by appointment only); Tuesdays 9.30-10.30; Fridays 10.00-11.00 and 13.30-14.30

PROGRAMME

a) DESCRIPTION

Historical examination and philological approach to the main stages, trends, authors and works in the English language. Analysis of United States literature.

b) OBJETIVES

This subject means a historical approach to the foundations of American Drama. It deals with the most important texts in this field, covering different approaches to the texts.

It also has the following objectives:

- a) To know the origins, texts and main authors of North American drama.
- b) To gain a general knowledge about the historical context of each period.
- c) To be able to analyse and interpret texts from different sources and genres.
- d) To handle autonomously instruments for the acquisition of theoretical aspects and practical issues about the civilisation, culture and society of English-speaking countries.
- e) To acquire a critical and reflexive attitude about the cultural products of other countries as well as an approach to national products in order to facilitate a comparative analysis.
- f) To be able to use the cultural idiosyncrasy of English-speaking countries in order to learn the language.

3. PREREQUISITES

There are no official pre-requisites for this subject. However, it is highly recommended that students have an advanced level of English for the readings, class participation and written exam.

4. CONTENTS

I. ORIGINS OF AMERICAN DRAMA.

II. THE DRAMA OF A NEW NATION.

1. THE DRAMA OF A NEW NATION.

JAMES NELSON BARKER, *SUPERSTITION* (E-BOOK)

2. THE AGE OF MELODRAMA AND POPULAR FARCE.

AIKEN'S ADAPTATION OF STOWE'S *UNCLE TOM'S CABIN* (FRAGMENT)

3. THE RISE OF REALISM.

JAMES A. HERNE, *MARGARET FLEMING* (E-BOOK).

III. US DRAMA IN THE EARLY TWENTIETH CENTURY.

1. REALISM AND THE MODERN STAGE.

SUSAN GLASPELL, *TRIFLES* (E-BOOK)

2. THE POSTWAR PERIOD.

ARTHUR MILLER, *THE CRUCIBLE* (UHU).

3. DRAMATIZING RACE RELATIONS.

LORRAINE HANSBERRY, *A RAISING IN THE SUN* (FILM).

IV. THE CONTEMPORARY SCENE.

1. NEW DRAMATIC MODES.

2. THE SEVENTIES AND EIGHTIES.

3. THE END OF THE TWENTIETH CENTURY.

4. BIBLIOGRAPHY

General

Berkowitz, Gerald. *American Drama of the Twentieth Century*. London: Longman, 1992.

Bordman, Gerald. *The Oxford Companion to American Theatre*. New York : Oxford U P, 1992.

Richardson, Gary A. *American Drama from the Colonial Period through World War I: A Critical History*. New York: Twayne Publishers, 1993.

Wilmer, Steve. *Theatre and the American Nation*. Port Chester: CUP, 2002.

Wilmeth, Don B. & Tice L. Miller. *Cambridge Guide to American Theatre*. Cambridge: Cambridge U P, 1996.

Specific

Bigsby, C. W. *Modern American Drama 1945-1990*. Cambridge: Cambridge UP, 1992.

Bordman, Gerald. *The American Theatre. A Chronicle of Comedy and Drama 1914-1930*. New York: OUP, 1995.

Brater, Enoch, ed. *Feminine Focus. The New Women Playwrights*. Oxford: Oxford UP, 1989.

Celada, Antonio. *Textos sobre teatro norteamericano (IV): Arthur Miller*. León: U de León, 2000.

---. *Textos sobre teatro norteamericano (III): Tennessee Williams*. León: U de León, 1998.

---. *Textos sobre el teatro norteamericano (II): O'Neill y Wilder*. León: U de León, 1996.

---. *Textos sobre teatro norteamericano (I): Maxwell Anderson, Elmer Rice*. León: U de León, 1992.

Cohn, Ruby. *New American Dramatists 1960-1990*. London: MacMillan, 1991.

DiGaetani, John. *A Search for a Postmodern Theatre. Interviews with Contemporary Playwrights*. New York: Greenwood, 1991.

- Dukore, Bernard. *American Dramatists 1918-1945*. London: MacMillan, 1984.
- Grimsted, David. *Melodrama Unveiled. Theatre and Culture 1800-1850*. Berkeley: U of California P, 1968.
- Hay, Samuel A. *African American Theatre: A Historical and Critical Analysis*. Cambridge: Cambridge U P, 1999.
- King, Kimball, ed. *Modern Dramatists: A Casebook of Major British, Irish and American Playwrights*. New York: Routledge, 2001.
- McDonald, Robert L. & Rohrer Paige, Linda, eds. *Southern Women Playwrights: New Essays in Literary History and Criticism*. Tuscaloosa: U of Alabama P, 2002.
- Miller, Jordan & Frazer, Winifred L. *American Drama between the Wars: A Critical History*. Boston: Twayne Publishers, 1997.
- Ozieblo, Barbara & López-Rodríguez, Miriam, eds. *Staging a Cultural Paradigm: The Political and the Personal in American Drama*. Bruxelles: P.I.E. - Peter Lang, 2002.
- Roudané, Matthew C. *American Drama since 1960: a Critical History*. New York: Twayne Publishers; London: Prentice-Hall International; 1997.
- Shafer, Yvonne. *American Women Playwrights 1900-1950*. New York: Peter Lang, 1997.

5. METHODOLOGY

Lessons combine theoretical explanation with practical sessions and seminars for the analysis of specific texts and visual documents. Guided and autonomous learning will be promoted. Specific sessions will be devoted to control and evaluate the student's development and learning in the subject. Extra activities may be devised in order to help students in their learning process.

Students will have a detailed *syllabus* that will help them identify the units and activities to be covered each day of class.

6. ASSESSMENT.

JUNE:

It is divided into three sections:

- a) Final exam: 80%
It will consist of four parts: historical background activity, short questions about the readings, short questions about theoretical aspects and an essay/commentary about one of the issues discussed in class. In the essay part, special attention will be paid to student's handling and interconnection of the various texts analysed in class.
- b) Class presentation or dramatisation: 10%
Students will do at least one individual presentation about one text in the programme. Effective communication of the contents and correct expression in English will be considered. They may also opt for performing part of one of the plays (in groups). 10%
- c) Attendance and participation: 10%
Regular attendance and active participation in the lessons will be controlled by means of a signature sheet.

September and December: Students' mark will be obtained from a written exam (with the same parts and contents as the June exam).

Teaching staff. This page is being updated. PIANO FACULTY.Â In 1988 he began teaching at the Moscow P.I. Tchaikovsky conservatory (as an associate professor at the violin department). In 2009 he headed the department of violin and viola at the Gnesins Russian Academy of Music. He constantly participates in the work of state certification and examination commissions, as a jury of international and regional competitions.