

HACETTEPE UNIVERSITY
Faculty of Letters
Department of English Language and Literature

SYLLABUS

IED 466.01 British Drama IV

Prof. Dr. A. Deniz Bozer

2016-2017, Spring

Class Schedule: Tue., 13.00-15.50

Classroom: ZNG

Office Hours: After class or by appointment

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Aim: The objective in the intensive study of eight representative plays will be to develop student awareness of British drama dating from 1980 to the present times. The thematic, technical and stylistic contribution of each playwright will be thoroughly analysed. The plays will be studied with reference to cultural theories, post-colonial theory, feminist theory, queer theory, In-Yer-Face theatre and Postdramatic theatre where relevant. Issues peculiar to each play will particularly be emphasised so as to provide a social, cultural and theoretical background enabling a deeper and better understanding of the work.

Course Outline:

14 Feb., Week 1: General Introduction

21 Feb., Week 2: Mustapha Matura: *Welcome Home, Jacko* (1979)

*post-war immigration to England

*the other, the third space, hybridity, and Homi K. Bhabha: *The Location of Culture*, 1994.

*Rastafarianism

*Afro-Caribbean dramatists

*Black Theatre Co-Op

28 Feb., Week 3: Sarah Daniels: *Neaptide* (1984)

*lesbian drama

*feminisms

*feminist/lesbian theatre companies

*Bozer, A. Deniz. "Sexuality on Trial in Sarah Daniels's *Neaptide*." *Idea: Studies in English*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2011. 323-337.

7 March, Week 4: Brian Friel: *Dancing at Lughnasa* (1990)

*cultural elements associated with Ireland

*Ireland in the 1930s

14 March, Week 5: Mid-Term I

21 March, Week 6: Tom Stoppard: *Indian Ink* (1995)

*colonialism

*post-colonialism

*an overview of Anglo-Indian relations

28 March, Week 7: Sarah Kane: *Blasted* (1995)

*Sierz, Aleks. *In-Yer-Face Theatre : British Drama Today*. London: Faber & Faber, 2001.

4 Apr., Week 8: Continued

11 Apr., Week 9: Mark Ravenhill: *Mother Clap's Molly House* (2001)

*Gay theatre

*Queer theory

*Brechtian elements

18 Apr., Week 10: Mid-Term Exam II

25 Apr., Week 11: Tim Crouch: *My Arm* (2002)

*Postdramatic theatre

*Bozer, A. Deniz, ed. *Postdramatik Tiyatro ve İngiliz Tiyatrosu*. İstanbul: Mitos Boyut, 2016.

2 May, Week 12: Continued

9 May, Week 13: Simon Stephens: *Motortown* (2006)

*post-Iraqi war England

*response to anti-war movement

*the 2005 London bombings

16 May, Week 14: Overall evaluation

Textbooks: Students are expected to provide all the texts at the beginning of the semestre.

Requirements: Attendance is obligatory; more than 11 hours of absence will result in F1. Students are expected to come to class on time, with the relevant text and having read the assigned material.

Method of Instruction: Interactive; the course will be conducted through lecturing, 10-minute student presentations, and class discussions.

Assessment:

2 Mid-Term Exams: 40%; (20% each)

A 10-min. Oral Presentation: 10%

Final Exam: 50%

Students must receive at least 50 points over 100 from the Final Exam. Plagiarism in the presentations will result in F3. In the grading of all written and oral work 25% will be taken off for English mistakes.

GOOD LUCK

