



**UNIVERSITY OF BANJA LUKA
FACULTY OF PHILOLOGY**

MASTER'S STUDIES

Study programme(s) English Language and Literature

Course title	British Drama of the 17th and 18th Centuries			
Code	Status	Semester	Contact hours per week	ECTS credits
BD17i18v	Elective	1 st	2+2	5
Lecturer(s)	Assoc. Prof. Dijana Tica, Ph.D.			

Eligibility requirements

N/A

Course objectives

Introducing students to the basic characteristics and the main representatives of Restoration Drama (1660-1689) and 18th century drama.

Learning outcomes

Upon successful completion of this course, students will be able to: describe the cultural and historical circumstances in Great Britain during the second half of the 17th century and the first half of the 18th century; identify and describe the basic characteristics of Restoration drama and sentimental drama; name the main playwrights of this period and their most significant works; and use the knowledge of the theory of drama and theatre in the analysis of the plays from this period.

Course topics

During the reign of Oliver Cromwell and his Puritans (1649-1660), the theatres in Great Britain were closed because it was believed that such institutions represented gathering places for potential enemies of the Republic, and that such type of entertainment destroyed public morality. However, upon Charles II's return from France and the restoration of monarchy, under the influence of French drama, especially Molière, the theatre became again the most popular form of entertainment as well as the means of criticising the government. This course focuses on the plays written during the second half of the 17th century and the first half of the 18th century, which is considered to be the most prolific period in the development of British drama after the Renaissance. Through the works of John Dryden, Aphra Behn, George Etherege, William Wycherley, and William Congreve, as well as through the works of their younger colleagues Oliver Goldsmith and Richard Sheridan, students will study the main characteristics of different dramatic genres such as heroic drama, Restoration comedy and sentimental comedy, as well as the typical dramatic characters created in that period such as the duped father, the cuckolded husband, the young lovers, the gallant rake, the shallow and conceited fop, and the witty lady. The emphasis has been put on women, who, for the first time during the Restoration period, were given an opportunity to actively participate in the life of the British theatre both as actresses on the stage and authors of dramatic works.

Teaching methods and strategies

Lectures, tutorials, presentations and group discussions.

Course reading list

1. Anderson, Misty G. *Female Playwrights and Eighteenth-Century Comedy: Negotiating Marriage on the London Stage*. New York: Palgrave, 2002.
2. Brandt, George W., ed. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre, 1850-1990*. Oxford: Clarendon Press, 1999.
3. Cordner, Michael and Peter Holland, eds. *Players, Playwrights, Playhouses: Investigating Performance, 1660-1800*. Basingstoke: Palgrave MacMillan, 2010.
4. Fisk, Deborah Payne, ed. *The Cambridge Companion to English Restoration Theatre*. Cambridge: CUP, 2000.
5. Maclean, Gerald, ed. *Culture and Society in the Stuart Restoration: Literature, Drama, History*. Cambridge: CUP, 1995.
6. McMillin, Scott, ed. *Restoration and Eighteenth-Century Comedy*. 2nd ed. New York: W. W. Norton & Co., 1997.
7. Moody, Jane and Daniel O'Quinn, eds. *The Cambridge Companion to British Theatre, 1730-1830*. Cambridge: CUP, 2007.
8. Owen, Susan J., ed. *A Companion to Restoration Drama*. Malden, MA: Blackwell, 2008.

Assessment and marking

Oral presentations, seminar papers, and final oral exam.

Attendance and participation	5 points
Oral presentation	15 points
Seminar paper	30 points
Final exam	50 points

Specific course designation

N/A

Syllabus information provided by: Assoc. Prof. Dijana Tica, Ph.D.