

COURSE CODE	Eng.	COURSE LEVEL & YEAR	3rd year level
COURSE TITLE	Studies in Drama		
COURSE TEACHER/S	Mahmoud Alshra'ah		
CREDIT HOURS	3		
PRE-REQUISITES	Eng. (Introduction to Literature		
CO-REQUISITES	None		
DURATION OF COURSE	16-week semester		
TOTAL STUDENT STUDY TIME	3 hours per each contact hour weekly		
AIMS	<p>(a) Subject-specific skills (Knowledge Skills): The skills and knowledge that students will have gained by the end of a course that are specific to that course or to that particular subject. For example, the ability to demonstrate facts and concepts achieved as a consequence of studying the course. Verbs that frequently characterise a subject-specific skill can indicate an expected level of achievement, such as '<i>recognise</i>', '<i>demonstrate</i>', '<i>interpret</i>'.</p> <p>This course introduces the drama. It traces the development of Western drama in ancient Greece and Rome from its origins in religious rituals, to those produced in Medieval times, to drama flourishing in the Renaissance, its later development in realistic/representational theatre, and to its eclectic forms in the modern and post-modern periods. A diachronic-synchronic study provides the student with the tools for analyzing drama both formally and within an historical and socio-cultural milieu. The class will discuss representative plays from each period; however, it will mostly cover British and American drama.</p> <p>(b) Core Academic skills (Cognitive Skills): The skills that are central to the particular discipline, where students demonstrate the use and application of subject-specific skills. They may be the point at which subject-specific and key skills are brought together. They are often more to do with the programme as a whole than with the course in particular. They will frequently be characterised by verbs that indicate the level of achievement that might be expected of a developing undergraduate, such as '<i>apply</i>', '<i>analyse</i>', '<i>synthesise</i>', '<i>judge</i>'.</p> <ul style="list-style-type: none"> -understand the drama and its elements and qualities -distinguish between the dramaturgy of the West and that of other countries -analyze and appreciate samples of significant works of drama from each period -develop cultural sensitivity by getting acquainted with the historical and socio-cultural milieu of the West -identify significant human values and experiences relevant to life in general -trace the process of creative production from origins in dramatic literature transformed to live performance <p>(c) Personal and Key skills: The skills that are not specific to the subject, that are generic and potentially transferable to any discipline or situation. They are more to do with processes than with outcomes. They may be practised and developed in the context of subject-specific and core academic skills, and can support learning in the discipline.</p> <ul style="list-style-type: none"> -define drama and discuss it according to its formal qualities as plot, character, conflict, theme, language, mood, etc. -evaluate dramatic plays -empathize with the characters/actors in the dramatic plays being studied -relate dramatic literature with the human condition in the age and time of the plays -identify significant dramatic periods in their attempt to trace the development of drama in the West -view films, stage plays, or any of the performing arts or a musicale 		
INTENDED LEARNING OUTCOMES	<p>Specify briefly ILOs in relation to the three aim clusters as in the above box.</p> <ul style="list-style-type: none"> -build knowledge of a major literary genre (i.e., drama) -develop skills in literary analysis and evaluation -exercise effective communication skills 		
LEARNING/TEACHING METHODS	<p>Pay attention to the distinction between 'teaching' and 'learning'. This is not only about the 'teaching' methods you will use, but also about what 'learning' strategies you will encourage students to adopt.</p> <p>Since this course is an MA course; therefore, the main teaching method to be followed is lecture-discussion. However, I will also use various teaching/learning strategies to get students fully involved in the teaching/learning</p>		

process. These will include:
-give oral presentations
-work in pairs or small groups on a certain play
-run debates in the classroom
-do library-oriented research tasks
-use online resources and share ideas and comments

ASSIGNMENTS

List the frequency and type of formative (non-assessed) assignments given over the duration of the course.

Assignments are varied. They include:

- library-related assignments
- online-related assignments
- oral classroom presentations/talks
- commentaries on historical, and socio-cultural backgrounds
- tests
- research papers

ASSESSMENT

List methods, frequency, time, and percentage of the mark for each assessment, including final examination.

Students will be assessed on the basis of the following tasks:

- midterm
- oral classroom presentations
- classroom participation
- final
- research paper

SYLLABUS PLAN

Outline plan week by week for the duration of the course.

- Week 1: Introduction: elements and qualities of drama; origins in rituals; notes on staging; approaches to the analysis of plays
- Weeks 2, & 3: Classical tragedy and comedy: Dionysian festivity; Athenian milieu; Aristotle; theatres and audience; Medea by Euripedes
- Weeks 4 & 5: Medieval drama; historical and social background; morality (Everyman), miracles and mystery plays (The Second Shepherd's play-optional); characteristics and production; development: church liturgy to dramatizations
- Weeks 6, 7, & 8: English Renaissance drama: the period and its influences; factors that developed the period; Elizabethan theatre—period and historical background; dramaturgy and production; Shakespeare (A Midsummer Night's Dream); Marlowe (Doctor Faustus); Ben Jonson (Volpone)
- Week 9, 10, & 11: The Restoration and 18th-century English drama; backgrounds; characteristics, socio-cultural milieu; the heroic play—Dryden's The Conquest of Granada; comedy of manners; Congreve's The Way of the World
- Weeks 12 & 13: Russian drama; Realism/naturalism; Stanislavski; Chekhov's The Cherry Orchard
- Weeks 14 & 15: Introduction to modern drama; new trends in modern British drama; drama of the absurd; Beckett's Waiting for Godot; introduction to modern American drama; Miller's Death of a Salesman; Norman's Night Mother
- Week 16: Revision

INDICATIVE BASIC READING LIST

List text books and main supporting reference works.

Sylvan Barnet (ed.) Types of Drama: Plays and Contexts
(7th Edition, 1997)

NB Although the boxes in this template are expandable, please do not allow this course outline to be any longer than roughly a page and half, or a maximum of two full pages. Please use font size 10.