



Course Specification

— (Bachelor)

Course Title: Early Modern Drama

Course Code: ENG 3318

Program: BA in English Language

Department: Department of English

College: College of Social Sciences

Institution: Umm Al-Qura University

Version: 2

Last Revision Date: 2023



Table of Contents

A. General information about the course:	3
B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods	4
C. Course Content	7
D. Students Assessment Activities	8
E. Learning Resources and Facilities	8
F. Assessment of Course Quality	9
G. Specification Approval	9





A. General information about the course:

1. Course Identification

1. Credit hours:

3

2. Course type

A. University College Department Track Others

B. Required Elective

3. Level/year at which this course is offered:

The course can be taken at any level in the last two years of the program after passing the requirements.

4. Course general Description:

This course introduces students to prominent plays produced in the golden age of English theatre. The plays will be set within the cultural, historical and social contexts of early modern England, and will consider questions of class, gender, race and religion. Students will develop an awareness of the period's dramatic genres and will become familiar with the basic structure of a dramatic text. The course also aims at introducing students to early modern theatre and print culture by reviewing the conditions that influenced the writing, performance and publication of these plays. Students will also develop an awareness of using modern critical editions as the course will touch upon general questions of authorship and co-authorship, alongside the issue of textual variation. Essential to this course is the screening of modern theatrical productions of Shakespeare and his contemporaries so that students are exposed to the performative aspects of early modern drama, alongside the textual. References will be made to the original theatrical conventions and to those of contemporary productions.

The first five weeks will be dedicated to tackling a number of topics in relation to at least four dramatic texts which can be organized chronologically or thematically. The second part of the course will focus on analyzing in detail a representative play of the instructor's choice that exemplifies the features of early modern drama, its themes and its dramatic genres.

Note: Students will focus only on one of the key texts suggested in the list of topics. Other texts may be mentioned, but they will not be discussed in detail.

5. Pre-requirements for this course (if any):

Literary Criticism in Practice

6. Co-requirements for this course (if any):

None

7. Course Main Objective(s):





This course aims to provide students with the conceptual skills needed to describe, analyze, and discuss a range of early modern plays, their dramatic forms, the social/historical contexts in which they were written, and how they were composed, performed and eventually published.

2. Teaching mode (mark all that apply)

No	Mode of Instruction	Contact Hours	Percentage
1	Traditional classroom	3 hours per week	100%
2	E-learning		
3	Hybrid <ul style="list-style-type: none"> • Traditional classroom • E-learning 		
4	Distance learning		

3. Contact Hours (based on the academic semester)

No	Activity	Contact Hours
1.	Lectures	28 hours
2.	Laboratory/Studio	
3.	Field	
4.	Tutorial	
5.	Others: Exams	2 hours
Total		30 hours

B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods

Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
1.0	Knowledge and understanding			
1.1	Critique the forms, modes and key texts associated with early modern drama.	K2	-Traditional lecturing. -Reading critical articles. -Seminars.	Quizzes and exams.
1.2	Examine the political, scientific, historical and cultural contexts that	K2	-Traditional lecturing.	-Quizzes and exams. - Class discussion.



Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
	shaped the assigned texts.		-Reading critical articles. -Seminars.	
1.3	Evaluate possible interrelationships between the selected texts and works of visual culture such as theatre, film and other art forms.	K3	<ul style="list-style-type: none"> • Traditional lecturing. • Engaging with other art forms in class and online. • Reading critical articles. 	<ul style="list-style-type: none"> - Quizzes and exams. - Class discussion. - Online discussion.
2.0	Skills			
2.1	Interpret texts critically and analytically.	S2	<ul style="list-style-type: none"> -Traditional lecturing. -Class discussion. -Online discussion. -Reading analytical essays. - Seminars. -Interactive workshops. 	<ul style="list-style-type: none"> -Open-book quizzes. -Analytical exam questions. -Analytical essay assignment. -Class discussion.
2.2	Demonstrate research and analytical skills.	S5	<ul style="list-style-type: none"> -Traditional lecturing. -Reading analytical essays. - Research seminars. - Interactive workshops. 	Analytical essay assignment.
2.3	Build well-constructed responses (creative or academic) that reflect independent and personal understanding of the selected texts.	S3	<ul style="list-style-type: none"> -Class discussion. -Exposure to creative content online or in class. -Reading analytical essays. 	<ul style="list-style-type: none"> -Analytical essay assignment. -Analytical exam questions. -Creative assignment.





Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
			- Reading creative content. - Interactive workshops.	
2.4	Analyze possible interrelationships between the selected texts and visual artworks (theater, film and art forms) both local and international.	S2	-Analyzing or engaging with other art forms in class or online. -Reading critical articles. -Watching documentaries and critical content. -Interactive workshops.	-Class discussion. -Online discussion. -Analytical assignment. -Creative assignment.
3.0	Values, autonomy, and responsibility			
3.1	Demonstrate ethical behavior in all professional, personal and academic contexts.	V1	-Traditional lecturing -Reading scholarly articles.	-Class discussion. -Projects -Assignments
	Work responsibly and autonomously when performing a task individually or within a team.	V2	-Traditional lecturing -Class discussion. -Watching documentaries.	-Class discussion. -Projects -Assignments

C. Course Content

No	List of Topics	Contact Hours
1.	Introduction: The Renaissance Humanism The English Reformation (1530s) The Early Modern Period (1550-1700) The Elizabethan Age (1558-1603) The Jacobean Era (1603-1625) Origins of English Theatre: (Mystery and Morality Plays) Pageantry and Civic Entertainments (and other forms of entertainment) The Golden Age of English Theatre Early Modern Theatres (public vs. private theatres)	3





	<p>Building of James Burbage's Playhouse - The Theater (1576) Opening of the Globe Theater (1599) The Influence of Theatrical Architecture on Dramaturgical Choice (i.e. the differences between plays written for indoor vs. outdoor theatres). The Diversity of Early Modern Audiences Boy vs. Adult Acting Companies Theatre Arousing Hostility? Misogyny, Cross Dressing and the All-Male Stage The Genres and Subgenres of Early Modern Drama Early Modern Theatre and Print Culture</p>	
2.	<p>Anonymous, <i>Arden of Feversham</i> (1592): How to Read a Dramatic Text? Domestic Tragedies The Authorship Question?</p>	3
3.	<p>William Shakespeare and George Peele, <i>Titus Andronicus</i> (1594) Revenge Tragedy Early Modern English Perceptions of the Foreign <i>Other</i> Collaboration and Co-authorship: one play, two authors? Introduction to Authorship and Attribution Studies</p>	3
4.	<p>Christopher Marlowe, <i>Doctor Faustus A-Text</i> (1594) The Over-reacher (or Marlovian) Tragedy The Faust Legend Textual Variation: one author, two/or multiple texts? Introduction to Textual and Editorial Studies</p>	3
5.	<p>Ben Jonson, <i>Every Man in His Humor</i> (1598) The Comedy of Humor</p>	3
6.	Detailed Discussion of a play from the suggested works in the 'Required Textbooks' section.	1
6.	Midterm	2
7.	Detailed Discussion of a play from the suggested works in the 'Required Textbooks' section.	3
8.	Detailed Discussion of a play from the suggested works in the 'Required Textbooks' section.	3
9.	Detailed Discussion of a play from the suggested works in the 'Required Textbooks' section.	3
10	Detailed Discussion of a play from the suggested works in the 'Required Textbooks' section.	3
Total		30





D. Students Assessment Activities

No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
1.	<p>Midterms or Quizzes: The exam should contain at least 10% subjective questions dedicated to measuring the students' ability to analyze and think critically.</p> <p>Students should be held responsible for language mistakes. A "reasonable" percentage of the grade should be allocated to language and punctuation problems. A clear rubric should be followed.</p>	Week 6	30%
2.	<p>Assignments or Quizzes: - Teachers have a choice between implementing quizzes and exams such as open-book exams and reading quizzes or assignments. - Assignments can include annotations, short written responses or analytical essays. - Topics, guidelines and deadlines should be specified at the beginning of the course. Assignments should be marked for structure, punctuation, content and proper citation of sources. A clear rubric should be followed.</p>	Weeks 9	10%
3.	<p>Discussion in class and online: Students should be encouraged to speak up and express their opinion on a variety of topics and issues related to the course</p>	Weekly	10%
4.	<p>Final Exam The exam should contain at least 20% subjective questions dedicated to measuring the students' ability to analyze and think critically. Students should be held responsible for language mistakes. A "reasonable" percentage of the grade should be allocated to language and punctuation problems. A clear rubric should be followed.</p>	13	50%

*Assessment Activities (i.e., Written test, oral test, oral presentation, group project, essay, etc.).

E. Learning Resources and Facilities

1. References and Learning Resources

Essential References

English Renaissance Drama: A Norton Anthology, eds Bevington, Engle, Maus and Rasmussen (New York and London, 2002).

Introductions to 'The Sixteenth Century (1485-1603)' and 'The Early Seventeenth Century (1603-1660),' *The Norton Anthology of English*





Supportive References	<p><i>Literature: The Sixteenth Century / The Early Seventeenth Century</i>, vol. B, 10th edition, ed. Stephen Greenblatt (New York & London: Norton & Company, 2018).</p> <p>Ben Jonson, <i>Every Man in His Humour</i>, ed. G. A. Wilkes (Oxford: Oxford University Press, 2009).</p> <p>Suggested Plays for Detailed Discussion (from the anthology): Thomas Kyd, <i>The Spanish Tragedy</i> Robert Greene, <i>Friar Bacon and Friar Bungay</i> Christopher Marlowe, <i>Tamburlaine Part I, The Jew of Malta</i> Thomas Dekker, <i>The Shoemaker's Holiday</i> John Marston, <i>The Malcontent</i> Elizabeth Cary, <i>The Tragedy of Mariam</i> Ben Jonson, <i>Volpone, Epicene, The Alchemist, Bartholomew Fair</i> Francis Beaumont, <i>The Knight of the Burning Pestle</i> Francis Beaumont and John Fletcher, <i>The Maid's Tragedy</i> John Fletcher, <i>The Woman's Prize</i> Thomas Middleton and Thomas Dekker, <i>The Roaring Girl</i> Thomas Middleton, <i>Women Beware Women</i> John Webster, <i>The White Devil, The Duchess of Malfi</i> Philip Massinger, <i>A New Way to Pay Old Debts</i></p>
Electronic Materials	<p>William Ingram, 'Introduction: Early Modern Theatre History: where we are now, how we got here, where we go next,' <i>The Routledge Anthology of Early Modern Drama</i>, ed Jeremy Lopez (Routledge, 2020).</p> <p>'Introduction to the Renaissance and the Early Seventeenth Century,' <i>The Broadview Anthology of British Literature: Concise Edition, Volume A, 3rd edition</i> (Peterborough, Ontario: Broadview Press, 2019).</p> <p>Katherine Eisaman Maus and David Bevington, 'General Introduction,' <i>English Renaissance Drama: A Norton Anthology</i>, eds Bevington, Engle, Maus and Rasmussen (New York and London, 2002).</p>
Other Learning Materials	<p>https://www.digitaltheatre.com/</p>

2. Required Facilities and equipment

Items	Resources
facilities (Classrooms, laboratories, exhibition rooms, simulation rooms, etc.)	Classrooms
Technology equipment (projector, smart board, software)	Projectors
Other equipment (depending on the nature of the specialty)	NA



F. Assessment of Course Quality

Assessment Areas/Issues	Assessor	Assessment Methods
Effectiveness of teaching	Students	Survey (Indirect)
Effectiveness of Students assessment	Peer Reviewer	Sample of exam papers and Peer review form (Indirect)
Quality of learning resources	Students	Survey (Indirect)
The extent to which CLOs have been achieved	Course Instructor	Exams and Assignments (Direct)
Other		

Assessors (Students, Faculty, Program Leaders, Peer Reviewer, Others (specify))

Assessment Methods (Direct, Indirect)

G. Specification Approval

COUNCIL /COMMITTEE	DEPARTMENT COUNCIL
REFERENCE NO.	424040414453 / 132022
DATE	2023 - 1445

