



Course Specification

— (Bachelor)

Course Title: Modern British Drama

Course Code: ENG 3320

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



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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 explores the development of modern British drama. It begins by explaining the social, historical, philosophical and cultural contexts of the modern age, including the concept of modernism that effected the ways dramatists approached writing plays. The course discusses highlights of this turbulent period of theatrical experimentation as playwrights sought new ways to represent the tensions inherent in modern life. The course will also briefly go over the period's different dramatic genres and movements such as comedies of manners, theatre of the absurd, naturalism, realism and others. 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 modern drama, and the movement or theory it conveys.

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 modern British plays, their dramatic forms, the literary movements to which they belong, and the social/historical contexts in which they were written.

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 modern British drama.	K2	-Traditional lecturing. -Reading critical articles. -Seminars.	Quizzes and exams.
1.2	Examine the political, scientific, historical and cultural contexts that shaped the assigned texts.	K2	-Traditional lecturing. -Reading critical articles. -Seminars.	-Quizzes and exams. - Class discussion.
1.3	Evaluate possible interrelationships	K3	• Traditional lecturing.	- Quizzes and exams. - Class discussion.



Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
	between the selected texts and works of visual culture such as theatre, film and other art forms.		<ul style="list-style-type: none"> Engaging with other art forms in class and online. Reading critical articles. 	- Online discussion.
2.0	Skills			
2.1	Interpret texts critically and analytically.	S2	-Traditional lecturing. -Class discussion. -Online discussion. -Reading analytical essays. - Seminars. -Interactive workshops.	-Open-book quizzes. -Analytical exam questions. -Analytical essay assignment. -Class discussion.
2.2	Demonstrate research and analytical skills.	S5	-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	-Class discussion. -Exposure to creative content online or in class. -Reading analytical essays. - Reading creative content. - Interactive workshops.	-Analytical essay assignment. -Analytical exam questions. -Creative assignment.
2.4	Analyze possible interrelationships between the selected texts and visual	S2	-Analyzing or engaging with other	-Class discussion. -Online discussion.





Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
	artworks (theater, film and art forms) both local and international.		art forms in class or online. -Reading critical articles. -Watching documentaries and critical content. -Interactive workshops.	-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 Two World Wars The Irish Civil War The Independence of a number of British Colonies The Great Depression Scientific Theories (i.e. Max Planck, Albert Einstein) Technological Revolution (Henry Ford's introduction of the first mass-produced cars, first wireless communication across the Atlantic) Women's Rights (voting rights and the first female Prime Minister). Theatrical Set and Design Theatrical Architecture Performance Styles The Social Role of Modern British Drama	3
2.	Drawing-room Comedies or Comedy of Manners: Oscar Wilde, <i>The Importance of Being Earnest</i> (1895)	3
3.	Theatre of the Absurd: Samuel Beckett, <i>Waiting for Godot</i> (1953).	3
4.	Realism: John Osborne, <i>Look Back in Anger</i> (1956).	3





5.	Working-class (or kitchen-sink) Naturalism:	
	“Comedies of menace:” Harold Pinter, <i>The Dumb Waiter</i> (1960).	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.	Final Exam	13	50%





No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
	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		

*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	<p><i>The Norton Anthology of English Literature: The Victorian Age/The Twentieth Century and After</i>, vols. E & F, 10th edition, ed. Stephen Greenblatt (New York & London: Norton & Company, 2018).</p> <p><i>The Broadview Anthology of Drama, Volume 2: The Nineteenth and Twentieth Centuries</i>, eds. Craig S. Walker and Jennifer Wise (Broadview Press, 2003).</p> <p><i>The Norton Anthology of Drama</i>, vol. 2, 3rd edition, eds. J. Ellen Gainor, Stanton B Garner Jr., Martin Puchner (W. W. Norton & Company, 2017).</p> <p>Suggested Plays for Detailed Discussion:</p> <p>George Bernard Shaw, <i>Arms and the Man</i> (1894), <i>Major Barbara</i> (1907), <i>Pygmalion</i> (1913).</p> <p>Oscar Wilde, <i>Lady Windermere's Fan</i> (1892), <i>An Ideal Husband</i> (1895).</p> <p>Harold Pinter, <i>The Room</i> (1957), <i>The Caretaker</i> (1960), <i>The Homecoming</i> (1965).</p> <p>Samuel Beckett, <i>Endgame</i> (1958), <i>Play</i> (1963), <i>Not I</i> (1973), <i>That Time</i> (1976).</p> <p>Arnold Wesker, <i>Chicken Soup with Barley</i> (1958).</p> <p>Tom Stoppard, <i>Arcadia</i> (1993), <i>Rosencrantz and Guildenstern Are Dead</i> (1967).</p>
Supportive References	<p>Michael Billington, <i>State of the Nation: British Theatre Since 1945</i> (London: Faber, 2007).</p> <p>Claire Cochrane, <i>Twentieth-Century British Theatre: Industry, Art and Empire</i> (Cambridge: CUP, 2011).</p> <p>David Edgar, ed. <i>State of Play</i> (London: Faber, 1999).</p> <p>Christopher Innes, <i>Modern British Drama: The Twentieth Century</i> (Cambridge: CUP, 2002).</p> <p>Stephen Lacey, <i>British Realist Theatre: The New Wave in its Context 1956-1965</i> (London: Routledge, 1995).</p> <p>Mary Luckhurst, ed. <i>A companion to modern British and Irish drama, 1880-2005</i> (Oxford: Blackwell, 2006).</p> <p>Dan Rebellato, <i>1956 And All That - The Making of Modern British Drama</i> (London: Routledge, 1999).</p>



	Dominic Shellard, <i>British Theatre Since the War</i> (New Haven: Yale UP, 2000).
Electronic Materials	https://www.digitaltheatre.com/
Other Learning Materials	

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

