



Course Specification

— (Bachelor)

Course Title: Shakespeare: Text and Context

Course Code: ENG 4328

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 aims at introducing students to the dramatic works of Shakespeare by focusing on text and context. It will offer students the tools necessary for close reading and analysis of Shakespeare's dramatic works, and those needed for using modern critical editions. The course is designed around three main sections: (1) Shakespeare and Text, (2) Shakespeare and Women, and (3) Shakespeare, Race and Religion. The first section will discuss early modern theatre and print culture in terms of textual variation, collaboration, as well as authorship and attribution studies. 'Shakespeare and Women' will be dedicated to discussing the themes of misogyny and feminism, along with the topic of Shakespeare's most powerful female villains. The third section, 'Shakespeare, Race and Religion,' will consider anxieties about religious conversion in post-Reformation English Drama, in addition to early modern themes of antisemitism and Islamophobia. Essential to this course is the screening of modern theatrical productions of Shakespeare so that students are exposed to the performative aspects of his works, alongside the textual. Throughout the course, references will be made to the original theatrical conventions and to those of contemporary productions. The course will conclude with the topic of 'Shakespearean Afterlives,' which will focus on major contemporary practitioners. It will also refer to the most popular stage/screen adaptations and appropriations of Shakespeare.

Note: Students will focus only on excerpts of the key texts suggested in the list of topics.

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 Shakespeare's 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	Describe the forms, modes and key texts associated with Shakespearean 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 between the selected texts and works of visual culture such as	K3	<ul style="list-style-type: none"> • Traditional lecturing. • Engaging with other art forms in 	- Quizzes and exams. - Class discussion.





Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
	theatre, film and other art forms.		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 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			



Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
3.1	Demonstrate ethical behavior in all professional, personal and academic contexts.	V1	-Traditional lecturing -Reading scholarly articles	-Class discussion.
3.2	Work responsibly and autonomously when performing a task individually or within a team.	V2	-Traditional lecturing -Class discussion. -Watching documentaries.	-Assignments -Projects

C. Course Content

No	List of Topics	Contact Hours
1.	<p>Introduction: The Renaissance and 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) Early Modern Theatres (public vs. private theatres) The Influence of Theatrical Architecture on Dramaturgical Choice (i.e. the differences between plays written for indoor vs. outdoor theatres) Shakespeare's Cultural and Literary Legacy: "To the Memory of My Beloved, the Author Mr. William Shakespeare" by Ben Jonson (1623) Shakespeare's Life Shakespeare's London Shakespeare's Dramatic Genres and Subgenres The Genius of Shakespeare</p>	3
2.	<p>Shakespeare and Text: Early Modern Theatre and Print Culture The Composition, Performance and Publication of Shakespeare's Plays Shakespeare's First Folio (1623) The First Folio Preliminaries in the Preface by John Heminge and Henry Condell (1623)</p>	3
3.	<p>Shakespeare and Text: Textual Variation: one author, two/or multiple texts? King Lear (1605-1606) Introduction to Textual and Editorial Studies The Role of the Modern Editor?</p>	1
3.	<p>Shakespeare and Text: Shakespeare the Collaborator: Collaboration and Co-authorship: the Social Processes of Early Modern Theatre. Shakespeare's Collaboration with John Fletcher Henry VIII (1612-1613) The Two Noble Kinsmen (1613-14)</p>	2





4.	Shakespeare and Text: The Shakespeare Authorship Question The Shakespeare Canon: (In)complete Works Shakespeare's Lost Plays? Cardenio (1612-13) from Lost Play to Publication in the Arden Shakespeare (2010)	2
4.	Shakespeare and Text: By Anonymous or Shakespeare? Arden of Feversham (1592), from Anonymous to Authored by William Shakespeare in The New Oxford Shakespeare (2016) Shakespeare Wars and Clashing Attribution Scholars	1
5.	Shakespeare and Women: Misogyny Taming of the Shrew (1590-91) Women's Punishment in Early Modern England The Early Modern All Male Stage Cross-Dressing The First Female Monarch The First English Female Actress	2
5.	Shakespeare and Women: Misogyny Hamlet (1599-1601) The Princess of Denmark? The Manchester Royal Exchange Female Hamlet (2012)	1
6.	Midterm	2
6.	Shakespeare and Women: Feminism Much Ado About Nothing (1598-1599) As You Like It (1599-1600) Feminist Theatre?	1
7.	Shakespeare and Women: The Female Villain Macbeth (1606) Macbeth and Female Wickedness Lady Macbeth as a Female Faust Figure	3
8.	Shakespeare, Race and Religion: The Merchant of Venice (1596-97) and Early Modern Antisemitism? Anxieties of Religious Conversion in Post-Reformation England	3
9.	Shakespeare, Race and Religion: Othello (1603-4) and Early Modern Islamophobia? Shakespearean Representations of the Muslim Other Critical Race Studies Blackface before and after the Black Lives Matter movement Color-blind Casting?	3
10.	Shakespearean Afterlives: Shakespearean Adaptations and Appropriations Global Shakespeare Contemporary Practitioners (The RSC, National Theatre, Shakespeare's Globe). Theatre Closures Then and Now: (the plague vs. covid19) Digital Theatre Shakespeare 400: "not of an age, but for all time!"	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. 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>	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>	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>	Final Exam Period	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

The New Oxford Shakespeare: The Complete Works, Modern Critical Edition, eds. Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan (Oxford: Oxford University Press, 2016).
Jeremy Lopez, The Arden Introduction to Reading Shakespeare: Close Reading and Analysis (London: Bloomsbury Publishing Plc, 2019).





Supportive References

William Ingram, 'Introduction: Early Modern Theatre History: where we are now, how we got here, where we go next,' The Routledge Anthology of Early Modern Drama, ed Jeremy Lopez (Routledge, 2020).

'Introduction to the Renaissance and the Early Seventeenth Century,' The Broadview Anthology of British Literature: Concise Edition, Volume A, 3rd edition (Peterborough, Ontario: Broadview Press, 2019).

John Jowett, Shakespeare and Text, revised edition (Oxford: Oxford University Press, 2019).

Introductions to 'The Sixteenth Century (1485-1603)' and 'The Early Seventeenth Century (1603-1660),' The Norton Anthology of English Literature: The Sixteenth Century / The Early Seventeenth Century, vol. B, 10th edition, ed. Stephen Greenblatt (New York & London: Norton & Company, 2018).

Stanley Wells, Shakespeare & Co.: Christopher Marlowe, Thomas Dekker, Ben Jonson, Thomas Middleton John Fletcher and Other Players in His Story (London: Penguin Books Ltd, 2007).

Katherine Eisaman Maus and David Bevington, 'General Introduction,' English Renaissance Drama: A Norton Anthology, eds Bevington, Engle, Maus and Rasmussen (New York and London, 2002).

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

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)	Data Projector
Other equipment (depending on the nature of the specialty)	



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 (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

