

Course Syllabus

1	Course title	English Drama
2	Course number	2201702
3	Credit hours	3
	Contact hours (theory, practical)	3
4	Prerequisites/Co-requisites	
5	Program title	Master's Degree in English Literature
6	Program code	220
7	Awarding institution	The University of Jordan
8	School	School of Foreign Languages
9	Department	Department of English Languages
10	Level of course	Graduate
11	Year of study and semester (s)	2023/2024 First semester
12	Final Qualification	MA
13	Other department (s) involved in teaching the course	
14	Language of Instruction	English
15	Delivery method	<input checked="" type="checkbox"/> Face to Face learning <input type="checkbox"/> Blended <input type="checkbox"/> Fully only
16	Electronic platform(s)	<input checked="" type="checkbox"/> E - Learning <input type="checkbox"/> Microsoft Teams <input type="checkbox"/> Skype <input type="checkbox"/> Zoom <input type="checkbox"/> Others...
17	Issuing/Revision Date	December 2023

18 Course Coordinator:

Name: Mahmoud Al-Shra'ah
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19 Other instructors:

Name:
Office number:
Phone number:
Email:

20 Course Description:

As stated in the approved study plan.

According to the M.A Study Plan, "this course is intended to provide students with a general acquaintance of the development of English drama, major theories of drama and criticism of dram, in-depth study of individual plays chosen from a variety of periods and minor dramatic genres, main trends in drama, modern developments of the art of drama. It should be noted that the emphasis throughout is on drama as a literary type rather than on dramaturgy".

However, the course could be taught to cover one of the following topics:

1. English Renaissance drama
2. Restoration and Eighteenth-Century English drama
3. Modern and Contemporary English drama.
4. Contemporary British and American drama.

This course syllabus covers British drama from 1890 to the late twentieth century, and perhaps beyond. Therefore, the course materials should include plays that reflect this vibrant and rich period of British drama and theater.

21 Course Aims and Outcomes:

A- Aims: Program learning out comes (PLO`s)

At the successful completion of the Master Program in English Literature the student should be able to:

- 1- Apply critical approaches, theories and methodologies to literary texts belonging to different literary periods.
- 2- Analyze and discuss the salient features of literary texts from a broad range of English and American literary periods.
- 3- Explain and discuss the functions of texts in relation to different historical, social, and political contexts.
- 4- Examine literary texts in a way that reflects insight into the distinctive historical, traditional and social situatedness of English literature as an academic discipline.
- 5- Employ knowledge of literary traditions to produce imaginative writing, demonstrating interpretive and analytical skills and the ability to close-read.
- 6- Apply critical and creative thinking to evaluate literature and improve practice in English studies, applying sound judgment in professional and personal situations.
- 7- Prepare and deliver specialized professional-level seminar, work efficiently both independently and as part of a team, collaborate with other, demonstrating commitment to social and professional responsibilities
- 8- Design, execute, interpret, and critique research in the specialization, and write master's theses or reports to professional standards equivalent to the quality of publishable papers. (Design and conduct linguistic research, interpret its results, demonstrating the ability to write a master's thesis proficiently and produce professionally publishable reports. Work efficiently both independently and/or as part of a team, committing to social and professional responsibilities).
- 9- Demonstrate an interest in learning and continuous professional growth, utilize information and data technology to develop his capabilities, knowledge, and skills. Express a commitment to acquiring and generating new knowledge and analyze and investigate issues related to English literature.

B- Course Learning Outcomes (CLOs):

3	3.1	Oscar Wilde, <i>Lady Windermere's Fan</i> McKeon and Paul. J. Hunter.	4	Face to Face	3	Main References
4	4.1	J. M. Synge, <i>The Playboy of the Western World</i>	4	Face to Face	3	Main References
5	5.1	W. B. Yeats, <i>The Countess Cathleen</i>	4	Face to Face	10	Main References
6	6.1	Noel Coward, <i>Privates Lives</i>	5	Face to Face	10	Main References
7	7.1	John Osborne, <i>Look Back in Anger</i>	5	Face to Face	6	Main References
8	8.1	Samuel Beckett, <i>Waiting for Godot, Endgame</i>	6	Face to Face	6	Main References
9	9.1	John Arden, <i>Serjeant Musgrave's Dance</i>	6	Face to Face	8	Main References
10	10.1	Harold Pinter, <i>The Caretaker, The Homecoming</i>	2	Face to Face	3	Main References
11	11.1	Arnold Wesker, <i>Chicken Soup with Barley, The Merchant</i>	2	Face to Face	10	Main References
12	12.1	Shelagh Delaney, <i>A Taste of Honey</i>	1	Face to Face	6	Main References
13	13.1	Edward Bond, <i>Saved, Lear</i>	1	Face to Face	8	Main References
14	14.1	Brian Friel, <i>Translations;</i> Tom Stoppard, <i>Rosencrantz and Guildenstern Are Dead</i>	4	Face to Face	3	Main References
15	15.1		4	Face to Face	10	Main References

		Caryl Churchill, <i>Top Girls</i> Microsoft teams. Selections by Spivak .				
16	16.1	Revision & Final examination	1-6	Face to Face		Main References

- **Teaching methods include:** Synchronous lecturing/meeting; Asynchronous lecturing/meeting; discussion
- **Assessment methods include:** 1. quizzes, 2. assignments, 3. midterm, 4. projects, 5. interview, 5. case studies, 6. presentation, 7. filed study 8. term papers, 9. student portfolio, 10. final exam

23 Evaluation Methods:

Opportunities to demonstrate achievement of the ILOs are provided through the following assessment methods and requirements:

Evaluation Activity	Mark	Topic(s)	Period (Week)	Platform
Participation & Presentations	20%	Relevant topics	1-15	Campus
Midterm Exam	30%	Relevant topics	7	Campus
Research Paper	10%	Relevant topics	1-15	Campus
Final Exam	40%	Relevant topics	15	Campus

Rubric for presentation tasks:

Criteria	20	18	16	14	12-0
Subject Mastery	Full knowledge of the topic is demonstrated and any questions from the audience are correctly answered and explained. A thesis is presented.	Understanding of the topic is demonstrated and most of the questions from the audience are answered correctly. A thesis is presented.	The content shows some understanding and comprehension of the topic, but questions from the audience aren't answered correctly. A thesis is somewhat presented.	The presentation has some information about the topic, but is mostly based on clichés and basic knowledge. No thesis is presented.	The presentation doesn't show any knowledge of the topic, it's short and has basic or no foundation. No thesis is presented.
Organization	It is presented in a logical, interesting sequence,	It is presented in a logical sequence which can be followed fairly	The presentation is somewhat difficult to follow but the	The presentation is difficult to follow because it jumps back	The presentation has no sequence of information and is not understood.

	and effective way that can be followed easily.	easily.	general idea and timeline is understood.	and forth and it is difficult to understand.	
Delivery	Maintains eye contact, doesn't read from notes, speaks loud with inflection, pronounces all words correctly, and is very effective and engaging.	Maintains eye contact throughout, rarely reads from notes, speaks with inflection, pronounces most words correctly, and is somewhat effective and engaging.	Maintains eye contact, reads from notes occasionally, speaks loud enough, pronounces some words correctly, and is somewhat effective and engaging.	Occasional eye contact, mostly reads from notes, speaks quietly and mispronounces.	No eye contact is made, reads from notes, a lot of mumbling and mispronunciation, and speaks quietly.
Creativity	Presentation is unique and innovative, with visual aids that are effectively used to support or demonstrate the content. The focus chosen is original and inspired.	Presentation's information is highlighted with visual aids that are used in an interesting way. The focus chosen is original.	Presentation is interesting, but unoriginal and there's a presence of visual aids that somewhat support the content. The focus chosen is somewhat interesting, but obvious.	Presentation is not unique or interesting, but uses of visual aids in a somewhat interesting way. Little or no interest is conveyed in the focus chosen.	There is no true focus which leads to poor or no creativity. There are no visual aids.

24 Course Requirements (e.g: students should have a computer, internet connection, webcam, account on a specific software/platform...etc.):

25 Course Policies:

<p>Attendance policies: Attendance is mandatory. If you feel that you will be absent, you must ask for an early excuse, or provide me with a written one for your absence. However, if your absences exceed the permitted limits, then you may not be allowed to take the final exam.</p> <p>Honesty policy regarding cheating, plagiarism, misbehavior: Plagiarism is strictly prohibited. It is a reason for failure in the course. The student who commits plagiarism will also be subject to further disciplinary procedures.</p> <p>Grading policy:</p> <ol style="list-style-type: none"> 1.Participation & Presentations: 20% 2.Research Paper: 10% 3.Midterm Exam: 30% 4.Final Exam 40%
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Available university services that support achievement in the course: desktop; data show; internet connection.

26 References:

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Recommended References:

1. Aleks Sierz, *Rewriting the Nation: British Theatre Today*. Methuen Drama, 2011.
2. Chris Megson, *Modern British Playwrights: The 1970s: Voices, Documents, New Interpretations*. Methuen Drama, 2012.
3. Christopher Innes, *Modern British Drama: The Twentieth Century*. Cambridge University Press, 2002.
4. Dan Rebellato, *1956 and All: The Making of Modern British Drama*. Routledge, 1999.
5. David Lane, *Contemporary British Drama*. Edinburgh University Press, 2010.
6. Elaine Aston, *An Introduction to Feminism and Theatre*. Routledge, 1994.
7. John Russell Taylor, *The Angry Theatre: New British Drama*. Hill and Wang, 1969.
8. John Russell Taylor, *Anger and After: Guide to the New British Drama*. Methuen Publishing Ltd, 1977.
9. John Russell Taylor, *Second Wave: British Drama of the Sixties*. Methuen Publishing Ltd, 1977.
10. John Smart, *Twentieth Century British Drama*. Cambridge University Press, 2002.
11. Lizbeth Goodman, *Contemporary Feminist Theatre: To Each Her Own (Gender in Performance)*. Routledge, 1993.
12. Martin Esslin, *The Theater of the Absurd*. Vintage, 3rd edition, 2004.
13. Michael Billington, *State of the Nation: British Theatre Since 1945*. Faber and Faber, 2009.
14. Michelene Wandor, *Post-war British Drama: Looking Back in Gender*. Routledge, 2001.
15. Richard F. Dietrich, *British Drama, 1890 to 1950: A Critical History*. Twayne Publishers, 1989.
16. Sanford Sternlicht, *A Reader's Guide to Modern British Drama*. Syracuse University Press, 2004.
17. Simon Shepherd, *The Cambridge Introduction to Modern British Theatre*. Cambridge University Press, 2009.
18. Una Ellis-Fermor, *The Irish Dramatic Movement*. Nabu Press, 2011.

27 Additional information:

Name of Course Coordinator: Mahmoud Al-Shra'ah Signature: ----- Date: 17 November 2023.

Head of Curriculum Committee/Department: ----- Signature: -----

Head of Department: ----- Signature: -----

Head of Curriculum Committee/Faculty: ----- Signature: -----

Dean: -----Signature: -----