



## EL240: Modern and Contemporary Drama - Module Specification

### **IMPORTANT NOTES – PLEASE READ THEM BEFORE COMPLETING THIS FORM**

1. The module learning outcomes in section 6 should be aligned with the overall programme outcomes listed in the programme specification.
2. Learning outcomes in section 6 are grouped under four main headings (A/B/C/D). However, where a heading is not appropriated to a particular module, it would be reasonable to remove it from this form.
3. The number of learning outcomes may vary between modules according to content and number of credits.
4. The assessment strategy and methods in section 7 should cover the full range of intended learning outcomes.
5. Detailed guidance on credit level descriptors and on linking module learning outcomes to assessment and teaching strategy can be found in the SEEC website at <http://www.seec.org.uk/academic-credit/seec-credit-level-descriptors-2010>

### **1. Factual information**

<b>Module title</b>	EL240: Modern and Contemporary Drama	<b>Level</b>	4
<b>Module tutor</b>	Dr. Chekra Allani	<b>Credit value</b>	4 credit hours
<b>Module type</b>	taught	<b>Notional learning hours</b>	2 hours / week

### **2. Rationale for the module and its links with other modules**

The EL240 course on drama introduces the student to a rich selection of international plays and offers a global perspective of the drama and theater that has been produced during the last 150 years. From the West's modern canon, to texts from underrepresented regions, such as China, Africa, Latin America, and the Caribbean, the course provides plays that are recognized for their importance within an ongoing narrative history of world drama. Along with the historical and cultural background students need to read these plays into context.

EL240 Modern and Contemporary Drama is an elective course in the BA English and Literature Program. The broad range of plays is designed to inspire and provoke the students to deeply understand the literary and production history of modern and contemporary drama. Students are expected to investigate the theatrical innovations of early modernism, mature and declining

## 2. Rationale for the module and its links with other modules

modernism and postmodern eras, introducing them to skills of play analysis and readings of landmark plays and locating texts and performances in their cultural and historical contexts. EL240 is the first course on drama and it is intended to pave the way for the second level course A230 Reading and Studying Literature with its more advanced component on Renaissance Drama. It will help students develop their understanding of the historical and stylistic context of the plays, acquire the basic skills of interpreting plays using relevant terminology, key terms and concepts and explore the performance dimensions of the plays to better appreciate their theatrical and their literary appeal.

## 3. Aims of the module

EL240 module aims to develop the students' attributes of **communication skills** by expressing themselves in performance and in writing, their **presentation skills**, by performing selected scenes and giving class presentations, their **team-working skills**, by participating with class mates in group research presentations and performances, their **reading skills**, by using a range of approaches to tackle different dramatic subgenres, their **analytical abilities**, by interpreting and theorizing about the meanings of texts and performances and their **writing abilities**, by preparing assignments using the essay structure and the elements, genres, styles and conventions of drama.

*The Longman Anthology of Modern and Contemporary Drama: A Global perspective* is the core textbook for the EL240 module. Its **headnotes** introduce each playwright and the historical and stylistic context of the play. Its **commentaries** and **showcases** provide brief history lessons on theater companies; sum up historically important plays that influenced the development of modern drama and cultural phenomena of particular plays to reveal the very impulses that contributed to the development of theater. The **appendix** offers a glossary that defines principal terms and key concepts. **Supplements** come in the form of **e-resources** and websites and in **shrink-wrapped hard copies** that intend to guide students to write play reviews.

## 4. Pre-requisite modules or specified entry requirements

EL121 Literary Appreciation and Critique

## 5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to display:</i></p> <p><b>A1:</b> Knowledge and understanding of the cultural and historical background of the modern and postmodern drama.</p>	<ul style="list-style-type: none"><li>- Pre-class preparation and reading of selected scenes from plays</li><li>- In-class discussion and demonstration of comparative play analysis.</li><li>- Analysing texts and accounting for the ways in which shared thematic preoccupations are articulated in a range of different plays.</li></ul>

A. Knowledge and understanding	Learning and teaching strategy
<p><b>A2:</b> Knowledge and understanding of several influential styles of representative plays.</p> <p><b>A3:</b> Knowledge and understanding of the relationships between the different movements (isms) the plays exemplify.</p> <p><b>A4:</b> Knowledge and understanding of dramatic texts and performance practices as insights into human experiences in the context of social history.</p> <p><b>A5:</b> Knowledge and understanding of the rituals and folk customs that enhance our understanding of the human need to create theatre and specific plays.</p> <p><b>A6:</b> Knowledge and understanding of the elements, genres, styles and conventions of drama.</p>	<ul style="list-style-type: none"> <li>- Reading showcases and commentaries related to the play under discussion</li> <li>- Post-reading activities extrapolating the major developments in playwriting in the modern and contemporary periods with reference to form, content and artistic style</li> <li>- Giving short presentations that reflect the skills of close analysis, critical writing, performance analysis and acting</li> <li>- Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts and the dramatic subgenres discussed in the course.</li> <li>- Writing guided essays in class to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and plays tackled in the course.</li> </ul> <p>Students will be assessed through</p> <ul style="list-style-type: none"> <li>• tutorial sessions and in-class presentations</li> <li>• Two In-class assignments</li> <li>• Midterm assessment</li> <li>• Final exam ( A detailed assessment strategy is provided in the course guide)</li> </ul>

B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B1:</b> Analyse and critically evaluate the effect of the major three eras on the development of new movements in drama.</p> <p><b>B2:</b> Recognise the professional approach to theatre production, rehearsal and performance.</p>	<ul style="list-style-type: none"> <li>- Pre-class preparation and reading of the showcases, commentaries and selected plays</li> <li>- In-class discussion and demonstration of comparative play analysis.</li> <li>- Analysing texts and accounting for the ways in which plays are produced, rehearsed and performed.</li> <li>- Reading showcases and commentaries related to the play under discussion.</li> </ul>

B. Cognitive skills	Learning and teaching strategy
<p><b>B3:</b> Demonstrate the ability to compare and contrast dramatic works whether chronologically, thematically or stylistically.</p> <p><b>B4:</b> Use key concepts and appropriate literary jargon for the discussion of plays and subgenres.</p> <p><b>B5:</b> Synthesise and cultivate research and independent study to develop personal and creative skills.</p>	<ul style="list-style-type: none"> <li>- Post-reading activities extrapolating the major developments in playwriting in the modern and contemporary periods with reference to form, content and artistic style.</li> <li>- Giving short presentations that reflect the skills of close analysis in research, critical writing, performance analysis and acting.</li> <li>- Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts and the dramatic subgenres discussed in the course.</li> <li>- Writing guided essays in class to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and plays tackled in the course.</li> </ul> <p>Students will be assessed through</p> <ul style="list-style-type: none"> <li>• tutorial sessions and in-class presentations</li> <li>• Two In-class assignments</li> <li>• Midterm assessment</li> <li>• Final exam</li> </ul> <p>(A detailed assessment strategy is provided in the course guide)</p>

C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C1:</b> apply various analytical and critical strategies to modern plays as texts and performances</p> <p><b>C2:</b> reflect on political, racial and ethical issues in the construction and performance of modern dramatic literature</p>	<ul style="list-style-type: none"> <li>- Pre-class preparation and reading of the showcases, commentaries and selected plays</li> <li>- In-class discussion and demonstration of comparative play analysis.</li> <li>- Analysing texts and accounting for the ways in which plays are produced, rehearsed and performed.</li> <li>- Reading showcases and commentaries related to the play under discussion</li> <li>- Post-reading activities extrapolating the major developments in</li> </ul>

<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><b>C3:</b> research and evaluate the key concepts across a variety of modern dramatic literature within a global perspective.</p> <p><b>C4:</b> identify and explain variances in dramatic presentation and performance from the precursors of modern drama to the postmodern drama.</p>	<p>playwriting in the modern and contemporary periods with reference to form, content and artistic style</p> <ul style="list-style-type: none"> <li>- Giving short presentations that reflect the skills of close analysis in research, critical writing, performance analysis and acting</li> <li>- Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts and the dramatic subgenres discussed in the course.</li> <li>- Writing guided essays in class to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and plays tackled in the course.</li> </ul> <p>Students will be assessed through</p> <ul style="list-style-type: none"> <li>• tutorial sessions and in-class presentations</li> <li>• Two In-class assignments</li> <li>• Midterm assessment</li> <li>• Final exam</li> </ul> <p>(A detailed assessment strategy is provided in the course guide)</p>

<b>D Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1: Engage in reflective reading and critical debates within theatre practice</p> <p>D2: Make use of the proper key concepts and literary terminology akin to the dramatic genre.</p> <p>D3: Produce a well-sustained argument supported by textual and critical evidence that keeps the work focused and coherent.</p>	<ul style="list-style-type: none"> <li>- Pre-class preparation and reflecting over the showcases, commentaries and selected plays</li> <li>- In-class discussion and demonstration of comparative play analysis.</li> <li>- Analysing texts and accounting for the ways in which plays are produced, rehearsed and performed using the appropriate literary jargon</li> <li>- Giving short presentations that reflect the skills of close analysis in research, critical writing, performance analysis and acting</li> <li>- Taking a mid-term exam (MTA) to show their knowledge and</li> </ul>

D Key transferable skills	Learning and teaching strategy
	<p>understanding of the key concepts and the dramatic subgenres discussed in the course.</p> <ul style="list-style-type: none"> <li>- Writing guided essays in class to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and plays tackled in the course.</li> </ul> <p>Students will be assessed through</p> <ul style="list-style-type: none"> <li>• tutorial sessions and in-class presentations</li> <li>• Two In-class assignments</li> <li>• Midterm assessment</li> <li>• Final exam</li> </ul> <p>(A detailed assessment strategy is provided in the course guide)</p>

6. Indicative content.
<p>The course comprises an introduction and three main blocks. The Longman anthology comprises 31 plays- 20 of which are ground-breaking plays from the West's modern canon- which offers a flexibility of selection of plays and explores the diversity of voices in the world's theatre.</p> <p><b>Introduction: The Precursors of Modern Drama</b></p> <p>The introductory session to the course paves the way for the subsequent three blocks. It summarises the drama of the mid-nineteenth century and influential styles such as the romantic melodrama (Hugo), the problem play (Dumas fils) and the precursor of modern plays Buchner's <i>Woyzech</i>.</p> <p><b>Block I- The Early Modern Drama: 1870- 1918</b></p> <p>It traces the rise of realism under Henrik Ibsen, Anton Chekhov, Bernard Shaw and August Strindberg, where the action within the plays was so much like the life they lived in their homes, a replication of everyday speech and movement. Through the works of Ibsen and Chekhov, the block explores the new realistic drama with its attempt to recreate actual life on stage in a manner that employs the details and routines of daily dress, speech, environment, and situations.</p>

## 6. Indicative content.

### Block II- Late Modern Drama: 1920-1963

It illustrates how the work of pioneers has been fused to create a more innovative drama that incorporates Realism and Expressionism. Pirandello's Relativism, Brecht's Epic Theatre and the Theatre of the Absurd.

### Block III- Contemporary and Modern Drama: 1964- The Present

It surveys a variety of approaches to contemporary and postmodern drama, including the theatre of menace, the theatre of the fabulous, the theatre of images, docudramas, multicultural theatre, and feminist theatre.

## 7. Assessment strategy, assessment methods and their relative weightings

EL240 has one quiz and two in-class presentations, ONE Mid-Term Assessment (MTA) and ONE 2-hour **FINAL EXAM** at the end of the course.

- Quiz one is related to Block I, the early and modern drama and represents 10% of the overall continuous assessment score [OCAS]. Quiz I will assess the students' ability to critically analyse a short excerpt from one of the scenes of the plays of the early and modern drama, using the skills of critical evaluation and appreciation.
- Two in-class presentations carrying 5% each of the OCAS. These test the students' communication, presentation and team-work skills. Students may perform selected excerpts from scenes of plays or present their dramatic appreciation of a particular play.
- **One Mid-Term Assessment (MTA)**
- **One 2-hour FINAL EXAM** at the end of the course.
- The balance between components of assessment is shown in the following table:

Components	Form of Assessment & Marks		%
CONTINUOUS ASSESSMENT	One quiz	10	50%
	Two in-class presentations	10	
	MTA	30	
FINAL ASSESSMENT	FINAL EXAM	50	50%
GRAND TOTAL		100	100%

## 8. Mapping of assessment tasks to learning outcomes

Assessment tasks	Learning outcomes																		
	A 1	A 2	A 3	A 4	A 5	A 6	B 1	B 2	B 3	B 4	B 5	C 1	C 2	C 3	C 4	D 1	D 2	D 3	
Quiz	X	X	X			X	X	X	X			X	X					X	
Presentation	X	X	X				X	X	X		X	X	X						
MTA	X	X	X	X			X	X	X			X	X		X	X	X	X	

8. Mapping of assessment tasks to learning outcomes																		
Assessment tasks	Learning outcomes																	
	A 1	A 2	A 3	A 4	A 5	A 6	B 1	B 2	B 3	B 4	B 5	C 1	C 2	C 3	C 4	D 1	D 2	D 3
Final exam	X	X	X	X	X	X	X	X	X	X	X	X	X	X		X	X	X

9. Teaching staff associated with the module (Potential Tutors)		
Tutor's name and contact details	Contact details	Contact hours
Chekra Allani	<a href="mailto:callani@aou.edu.kw">callani@aou.edu.kw</a>	Not available
Tahrir Hamdi	<a href="mailto:t_hamdi@aou.edu.jo">t_hamdi@aou.edu.jo</a>	
Shaju Ouseph	<a href="mailto:snalkara@arabou.edu.sa">snalkara@arabou.edu.sa</a>	
Abdulkader Ben Rhit	<a href="mailto:abdulkader@aou.edu.om">abdulkader@aou.edu.om</a>	
Maher Ben Moussa	<a href="mailto:m.benmoussa@arabou.edu.kw">m.benmoussa@arabou.edu.kw</a>	
Mohammad Farran	<a href="mailto:mfarran84@hotmail.com">mfarran84@hotmail.com</a>	
Haneen Shelbayeh	<a href="mailto:haneen.shelbayeh@gmail.com">haneen.shelbayeh@gmail.com</a>	
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Fajer Al-Rashid	<a href="mailto:f.alrashid@ack.edu.kw">f.alrashid@ack.edu.kw</a>	
Abdelkader Ben Rhit	<a href="mailto:abdulkader@aou.edu.om">abdulkader@aou.edu.om</a>	
Amira Fouad	<a href="mailto:afouad@aou.edu.eg">afouad@aou.edu.eg</a>	
Wiam AlNajjar	<a href="mailto:Wiamalnajar23@outlook.com">Wiamalnajar23@outlook.com</a>	
Maha Alharbi	<a href="mailto:Mahaalhamadi1@gmail.com">Mahaalhamadi1@gmail.com</a>	
Eisa Almohammed Ali	<a href="mailto:eisa.m@hotmail.com">eisa.m@hotmail.com</a>	
Jawaher AlSubaie	<a href="mailto:Jawaher.alsubaie@live.com">Jawaher.alsubaie@live.com</a>	
Shaju Ouseph	<a href="mailto:snalkara@arabou.edu.sa">snalkara@arabou.edu.sa</a>	



9. Teaching staff associated with the module (Potential Tutors)		
Tutor's name and contact details	Contact details	Contact hours
Hoda khallaf	<a href="mailto:hkhallaf@arabou.edu.ks">hkhallaf@arabou.edu.ks</a>	
Veena Vijaya	<a href="mailto:drveena@arabou.edu.sa">drveena@arabou.edu.sa</a>	

10. Key reading list				
Author	Year	Title	Publisher	Location
1 course book	2004	EL240 Modern and Contemporary Drama	Pearson Longman	New York-USA
1 shrink-wrapped supplement & 1 Course Guide	2004	EL240 Modern and Contemporary Drama	Pearson Longman	New York-USA

11. Other indicative text (e.g. websites)
<p>The course material consists of <b><i>The Longman Anthology of Modern and contemporary Drama</i></b>. It is inclusive of:</p> <p><b><u>Headnotes:</u></b></p> <p>These give a biography of the playwright along with a historical, stylistic and contextual introduction to the play.</p> <p><b><u>Commentaries:</u></b></p> <p>After each play script, commentaries give a single interpretation of the play. However, further suggested readings come after the commentaries. Titles of relevant videos and films related to the play and its author are an added feature.</p> <p><b><u>Showcases:</u></b></p> <p>The Longman Anthology comprises over 40 showcases. They serve as concise mini-lessons on a rich variety of theatre topics, providing a historical approach of theatre companies, influential movements in the development of the theatre.</p> <p><b><u>Timelines:</u></b></p> <p>Brief and focused timelines precede each play. These consider the global events and those that are particular to the play, allowing the students to see the cultural context of the play.</p> <p><b><u>Photos and Illustrations:</u></b></p> <p>Help students visualize possible theatrical productions particularly with regard to non-realistic styles.</p> <p><b><u>Appendix:</u></b></p> <p>Contains a glossary defining key concepts and literary terms. Three additional e-appendices are suggested below</p>

**The Elements of Drama:**

<http://www.slideshare.net/angeliemaefrondoso/the-elements-of-drama-14329651>

**The genres of drama:**

[https://btk.ppke.hu/uploads/articles/135505/file/introduction/drama/other\\_genres.html](https://btk.ppke.hu/uploads/articles/135505/file/introduction/drama/other_genres.html)

**Styles and Conventions:**

<http://www.slideshare.net/SalvatoreGiovanniSorace/theatre-styles>

**Supplements:**

*The Longman Anthology of Modern and contemporary Drama* comprises supplements that can be shrink-wrapped along with the anthology. Either Evaluating a Performance may be selected as A Student's Guide to Writing the Play Review, or Evaluating a Film as A Student's Guide to Watching a Play on Film.