|  |  |
| --- | --- |
| **Course Title:**  | **British Novel and Drama** |
| **Course Code:** | **ENGL 222** |
| **Program:** | **B.A English**  |
| **Department:**  | **English**  |
| **College:** | **Science and Humanities in Rumah**  |
| **Institution:** | **Majmaah University** |

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# A. Course Identification

|  |  |
| --- | --- |
| **1. Credit hours:** | **3 hours p/week** |
| **2. Course type** |
| **a.** | University | **√** | College | **√** | Department | **√** | Others |  |  |
| **b.** | Required | **√** | Elective |  |  |
| **3. Level/year at which this course is offered:** | **5th Level/3rd Year** |
| **4. Pre-requisites for this course** (if any)**:****ENG 211- Introduction to Literature** |
| **5. Co-requisites for this course** (if any)**:** |
| **Not Applicable** |

## 6. Mode of Instruction (mark all that apply)

| **No** | **Mode of Instruction** | **Contact Hours** | **Percentage**  |
| --- | --- | --- | --- |
| **1** | **Traditional classroom** |  |  |
| **2** | **Blended**  | 2.5 hours | 90% |
| **3** | **E-learning** | 0.5 hour (Weekly) | 10% |
| **4** | **Distance learning**  |  |  |
| **5** | **Other**  |  |  |

**7. Contact Hours** (based on academic semester)

|  |  |  |
| --- | --- | --- |
| **No** | **Activity** | **Contact Hours** |
| **1** | **Lecture** | 2.5 hours |
| **2** | **Laboratory/Studio** |  |
| **3** | **Tutorial**  |  |
| **4** | **Others** (specify) | 0.5 hours |
|  | **Total** | **3 hours** |

# B. Course Objectives and Learning Outcomes

|  |
| --- |
| 1. Course Description  |
| The course surveys the development of British drama and novel from the time of Chaucer up to the modern and postmodern ages. To this end, it casts light on the most central writers, works, movements and their general historical, social and cultural contexts and milieus. Some particular representative works will receive more emphasis throughout the survey via highlighting their major critiques and critical evaluation. Whilst the study of these works will chiefly mirror the interplay between British literature and British history, references can also be made to overseas influences and intersexuality. Instructors should maximise students' benefit from this survey not only via the knowledge of British literature, but also by promoting their reading and writing proficiency. |
| 2. Course Main Objective |
| This course surveys the development of British drama and novel from the time of Chaucer up to the modern and postmodern ages. It casts light on the most central writers, works, movements and their general historical, social and cultural contexts and milieus. |

## 3. Course Learning Outcomes

| **CLOs** | **Aligned****PLOs** |
| --- | --- |
| 1 | **Knowledge and Understanding** |  |
| 1.1 | discuss the development of British novel and drama from the time of Chaucer up to the twentieth and twenty first centuries | K1 |
| 1.2 | outline the political, social and cultural backgrounds of the major British literary works since the middle ages  | K2 |
| 1.3 | describe the landmark movements in British literature with a focus on novel and drama (e.g. Elizabethan drama, Nineteenth century novel, twentieth century drama and novel, twenty first trends in drama and novel, etc.). | K3 |
| 1.4 | write about British novel and drama using standard literary terminology and other literary conventions | K4 |
| **2** | **Skills :** |  |
| 2.1 | Ability to think critically and analytically using what has been learned from studying British drama and novel.  | S1 |
| 2.2 | Compare and contrast the style and characteristics of the different ages of British literature. | S2 |
| 2.3 | Ability to make sound analogies and comparisons between different literary works and different writers  | S3 |
| 2.4 | Ability to think critically and analytically using what has been learned from studying British drama and novel.  | S4 |
| **3** | **Values:** |  |
| 3.1 | Students can complete both reading and writing assignments in due time.  | V1 |
| 3.2 | Students can participate in class discussion and think critically and creatively making use of the knowledge and skills gained from the course. | V2 |
| 3.3 | Students can act responsibly and ethically in carrying out individual as well as group projects | V3 |
| 3.4 | Demonstrate how to use online courses i.e. BB (Blackboard Learn and all its components), materials, electronic journals, websites like Kahoot, cliffs-notes, spark-notes etc. | V4 |

# C. Course Content

|  |  |  |
| --- | --- | --- |
| **No** | **List of Topics** | **Contact Hours** |
| 1 | **Lecture 1**: Introduction to the course; brief survey of the British prose and drama + Middle English Literature | **3** |
| 2 | ***Middle English Literature*** **Lecture 2:** Chaucer and the Canterbury Tales**Lecture 3:** The General Prologue to the Canterbury Tales | **6** |
| 3 | ***Elizabethan Drama and Prose***- Historical Background of the centuryRenaissance period. The characteristics of the Elizabethan prose.**Lecture 4:** John Lyly’s *Campaspe*.: Analyzing the plot and the characters. Lyly’s language and style in *Campaspe*. **Lecture 5:** John Lyly’s influence on the 16th century writers. | **6** |
| 4 | **Lecture 6**: Different genres of the Elizabethan drama: Mystery Plays or "Cycle" Drama and Morality Plays. Famous Elizabethan dramatists: Ben Jonson, Christopher Marlowe and William Shakespeare.  | **3** |
| 5 | **Shakespeare and his Time****Lecture 7:** William Shakespeare and his significance in English drama – *Hamlet -* brief analysis of the plot, characters, and themes.**Lecture 8:** Macbeth – a short analysis | **6** |
| 6 | **Lecture 9:** Restoration Drama and Prose – Historical BackgroundHeroic Plays in the Restoration Period. Dryden and Oliver Goldsmith.Dryden and his influence on heroic plays – *All for Love* - brief analysis of the plot, characters, and themes.**Lecture 10:** **The Characteristics of the 18th century Novel** – famous novelists of the era: Daniel Defoe, Jonathan Swift, and Samuel Richardson.Defoe’s *Robinson Crusoe* - brief analysis of the plot, characters, and themes. | **6** |
| 7 | **Nineteenth-century Novel and Novelists -** Historical Background of the Century**Lecture 11:** The characteristics of the Victorian novel. The dominating literary movement: Romanticism and Realism. The famous Victorian Novelists; Charles Dickens, Thomas Hardy and Jane Austen. **Lecture 12:** Dickens’ Hard Times – brief analysis of the plot, characters, and themes. | **6** |
| 8 | ***Twentieth-century British Drama and Novel.*** **Lecture 13:** The characteristics of the modern British drama. Famous Modern British dramatists: Henrik Ibsen, George Bernard Shaw and Oscar Wilde , Samuel Becket, etc.Shaw’s *Pygmalion - brief analysis of the plot, characters and themes.**Joyce and the Stream of Consciousness style***Lecture 14:** ***21st century British Literature: A very Short Survey*** | **6** |
| 9 | **Lecture 15:** Revision  | **3** |
| **Total** | **45hours** |

# D. Teaching and Assessment

## 1. Alignment of Course Learning Outcomes with Teaching Strategies and Assessment Methods

| **Code** | **Course Learning Outcomes** | **Teaching Strategies** | **Assessment Methods** |
| --- | --- | --- | --- |
| **1.0** | **Knowledge and Understanding** |
| 1.1 | discuss the development of British novel and drama from the time of Chaucer up to the twentieth and twenty first centuries | * Instructor’s Demo/Presentation
* Class discussions
* Students' independent research activities.
* Group and Pair work

Formative Assessment Method e.g. KWL Chart, Traffic Lights | * Bi-Weekly Quizzes
* Class Presentation
* Mid-Terms
* Final written exam
 |
| 1.2 | outline the political, social and cultural backgrounds of the major British literary works since the middle ages  |
|  1.3 | describe the landmark movements in British literature with a focus on novel and drama (e.g. Elizabethan drama, Nineteenth century novel, twentieth century drama and novel, twenty first trends in drama and novel, etc.). |
| 1.4 | write about British novel and drama using standard literary terminology and other literary conventions |
| **2.0** | **Skills** |
| 2.1 | Ability to think critically and analytically using what has been learned from studying British drama and novel.  | * Instructor’s Demo/Presentation
* Class discussions
* Students' independent research activities.
* Group and Pair work
* Formative Assessment Method e.g. KWL Chart, Traffic Light
 | * Bi-Weekly Quizzes
* Class Presentation
* Mid-Terms
* Final written exam
 |
| 2.2 | Compare and contrast the style and characteristics of the different ages of British literature. |
| 2.3 | Ability to make sound analogies and comparisons between different literary works and different writers  |
| 2.4 | Ability to think critically and analytically using what has been learned from studying British drama and novel.  |
| **3.0** | **Values** |
| 3.1 | Complete both reading and writing assignments in due time.  | * Class discussions
* Students' independent research activities.
* Group and Pair work
* Formative Assessment Method e.g. KWL Chart, Traffic Lights
* Discussion Board on Blackboard Learn
* Online Classroom for Reinforcement of Concepts
 | * Rubric for Timely Submission of Assignments
* Rubric for Participation in Group and Pair Work Activities
* Rubric for Discussion Board on Blackboard Learn
* Online Classroom attendance
 |
| 3.2 | Participate in class discussion and think critically and creatively making use of the knowledge and skills gained from the course. |
|  3.3 | Act responsibly and ethically in carrying out individual as well as group projects |
|  3.4 | Use of electronic journals and data basis, Blackboard Learn |

## 2. Assessment Tasks for Students

| **#** | **Assessment task\***  | **Week Due** | **Percentage of Total Assessment Score** |
| --- | --- | --- | --- |
| **1** | **Quizzes (Bi-Weekly)** | **Bi-Weekly** | **10%** |
| **2** | **Mid-Terms (I & II)** | **6th /11th Week** | **30%** |
| **3** | **Class Participation** | **On-Going** | **5 %** |
| **4** | **Assignments, Discussion Board on BB, Projects etc.** | **On-Going** | **5 %** |
| **5** | **Final Examination** | **End of Semester** | **50%** |
| **6** | **Total** |  | **100%** |

**\*Assessment task** (i.e., written test, oral test, oral presentation, group project, essay, etc.)

# E. Student Academic Counseling and Support

|  |
| --- |
| **Arrangements for availability of faculty and teaching staff for individual student consultations and academic advice :** |
| * Supervision of activities.
* Office hours 2 hrs/ week. (Wednesday 08:00 to 10:00 a.m.)
* Blackboard Learn online learning processes(Discussion Board, Quizzes etc.)
* Available by email and WhatsApp Course Group
* Email: b.rehman@mu.edu.sa
 |

# F. Learning Resources and Facilities

## 1.Learning Resources

|  |  |  |
| --- | --- | --- |
| **Required Textbooks** | G C Thornley and Gwyneth Roberts’ *An Outline of English Literature.* Longman. 2004. |  |
| **Essential References Materials** | * Chaucer, Geoffrey, and Peter Ackroyd. *The Canterbury Tales*. CreateSpace, 2015.

Campaspe (Revels Plays) by [John Lyly](https://www.amazon.com/s/ref%3Ddp_byline_sr_book_1?ie=UTF8&text=John+Lyly&search-alias=books&field-author=John+Lyly&sort=relevancerank). Manchester University Press; New Ed edition (February 1999)* Shakespeare, *Hamlet*. York Classics. 2003.
* **John Dryden, *All for Love*.** CreateSpace, 2013.
* Daniel Defoe. *Robinson Crusoe.* CreateSpace, 2018.
* Charles Dickens. *Hard Times*. Penguin Classics; Reissue edition (April 29, 2003).

George Bernard Shaw. *Pygmalion.* CreateSpace, 2018.1. Abrams, M.H., *A Glossary of Literary Terms*, ( Holt, Rinehart and Winston, New York)1941
2. Innes, Christopher, *Modern British Drama 1890-1990*, (Cambridge University Press, Cambridge) 1992
3. Williams, Raymond , *Drama from Ibsen to Brecht*, (Penguin books Ltd., Harmondsworth) 1968.
4. Esslin, Martin, *The Theatre of the Absurd, (*Penguin books Ltd., Harmondsworth) 1983
5. Taylor , John Russel, *Anger and After*: *A Guide to the New British Drama*. (Eyre Methuen Ltd., London) 1978.
6. Berst, Charles A., *Bernard Shaw and the Art of Drama*, (University of Illinois press, USA) 1073
7. Rosenblood, Norman (ed.), *Shaw: Seven Critical Essays*, (University of Toronto press) Smith Warren (ed.), *Bernard Shaw's Plays, A Norton Critical Edition*,
8. Nicoll, Allardyce, *British Drama*, 6th ed., (London: Harp) 1978
9. *A Student's Guide to the Plays of Samuel Beckett*
 |  |
| **Electronic Materials** | Web-Cite (A knowledge base of online scholarly materials relevant to literary and cultural studies, indexed by period and genre)[www.Questia.com](http://www.Questia.com)[www.khaootit.com](http://www.khaootit.com)[www.quizlet.com](http://www.quizlet.com)[www.quizzes.com](http://www.quizzes.com)Purdue On-Line Writing Lab-<http://owl.english.purdue.edu/oldindex.html> |  |
| **Other Learning Materials** | CD/DVD or Film Version of Hamlet, Macbeth, Robinson Crusoe, Pygmalion, and other related material.  |  |

## 2. Facilities Required

| **Item** | **Resources** |
| --- | --- |
| **Accommodation**(Classrooms, laboratories, demonstration rooms/labs, etc.) | Lecture rooms should be large enough to accommodate the number of registered students |
| **Technology Resources** (AV, data show, Smart Board, software, etc.) | * E-Podium
* Interactive Smart Board
* HDMI Cable

Internet/Wi-Fi to access Edugate, Blackboard (BB Learn) and other online resources |
| **Other Resources** (Specify, e.g. if specific laboratory equipment is required, list requirements or attach a list) | Stationery:* Papers, White Board Markers, Pen, Pencils
* Papers for printing /photocopying
* Chart papers/ Permanent Markers for Activities

Glue, A4 Batteries for PPT Pointer etc |

# G. Course Quality Evaluation

| **Evaluation****Areas/Issues**  | **Evaluators**  | **Evaluation Methods** |
| --- | --- | --- |
| Questioning Assessment for Learning strategies/ AfL Strategies Self- Assessment, Peer Assessment etc. | Instructor | Indirect Method |
| Weekly Quizzes and Mid-Term Exams, Final Exam | Instructor | Direct Method |
| Portfolio of Students Work (Class and Home Assignments) | Instructor | Direct Method |
| Questioning Assessment for Learning strategies/ AfL Strategies Self- Assessment, Peer Assessment etc. | Instructor | Indirect Method |
| Samples of representative student work generated in response to typical course assignments/Discussion Board on Blackboard Learn | Instructor | Direct Method |
| End of term college evaluation of course by students ( to be collected by the department) | Students | Indirect Method |
| Evaluation feed-back form to increase instructor’s awareness of the weak and strong points of the class. | Students | Indirect Method |
| SWOC Analysis: Strengths, Weaknesses, Opportunities, Challenges | StudentsInstructor (Self-Evaluation) | Indirect Method |

**Evaluation areas** (e.g., Effectiveness of teaching and assessment, Extent of achievement of course learning outcomes, Quality of learning resources, etc.)

**Evaluators** (Students, Faculty, Program Leaders, Peer Reviewer, Others (specify)

**Assessment Methods** (Direct, Indirect)

# H. Specification Approval Data

|  |  |
| --- | --- |
| **Council / Committee** | Department Council. |
| **Reference No.** | Department Council Meeting No.3 |
| **Date** | 7-2-1442 H |