Faculty: Graduate Studies		
Department: English	Program:MA	
Language, Literature and		
Translation		
Academic year:	Semester:	THE THE STATE

Course Plan

First: Course Information

Course No. :0202731	Course Title :English Drama		Credit Hours:3		Theoretical:3	Practical:		
Prerequisite No. an	Section	No.:	Lectur	re Time:				
Level in JNQF	The Ninth Level							
	Dbligatory Universi	ty Requir	rement		tive University Req	luirement		
Type Of Course:	D bligatory Faculty	Requiren	nent	Delective Faculty Requirement				
Type Of Course.	Bligatory Specializ	bligatory Specialization Requirement		Elective Specialization Requirement				
	□ncillary course							
Type of Learning:	■Face-to-Face Learning □lended Learning (2 Face-to-Face + 1 Asynchronous) □Inline Learning (2 Synchronous+ 1 Asynchronous)							

Second: Instructor's Information

Course Coordinator:								
Name:	Academic Rank:							
Office Number:	Extension Number: Email:							
Course Instructor:								
Name:	Academic Rank:							
Office Number:	Extension Number:	Email:						
Office Hours:								



Third: Course Description

This course explores key works of English drama from its early origins to the modern era. Students will study major playwrights such as Shakespeare, Marlowe, Wilde, Shaw, and Beckett, focusing on the historical, cultural, and political contexts of their plays. Emphasis is placed on critical analysis, dramatic form, and performance theory. The course encourages deep engagement with texts and the development of scholarly perspectives on dramatic literature.

Fourth: Course objectives

By the end of this course, students will be able to:

- 1. Analyze major works of English drama from different historical periods.
- 2. Understand the development of dramatic forms and theatrical conventions.
- 3. Evaluate plays within their cultural, social, and political contexts.
- 4. Develop scholarly arguments through written and oral analysis.
- 5. Explore the relationship between text and performance.



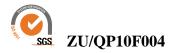
Fifth: Learning Outcomes

Level descriptor according to (JNQF)	CILOs Code	<i>CILOs</i> If any CLO will not be assessed in the course, mark NA.	Associated PILOs Code Choose one PILO for each CILO*	Assessment method Choose at least two methods
Knowledge	K1	To analyze major works of English drama across historical periods	PK1	Participation, assignments, and presentations
Knowledge	K2	To evaluate plays within their social, cultural, and political contexts	PK2	Participation, assignments, and presentations
	S1	To apply dramatic and literary theories to English plays	PS1	Participation, assignments, and presentations
	S2	To present critical interpretations of plays through oral presentations	PS2	Participation, assignments, and presentations
Skills	S3	To understand the formal components of dramatic structure	PS3	Participation, assignments, and presentations
	S4	To conduct independent research and use academic sources	PS4	Participation, assignments, and presentations
Commetensis	C1	To develop and express original arguments in scholarly form	PC1	Participation, assignments, and presentations
Competencies	C2	To write coherent critical essays with proper citation	PC2	Participation, assignments, and presentations



		To distinguish between various dramatic		Participation,
	C3	genres and styles	PC3	assignments, and
				presentations

*CILOs: Course Intended Learning Outcomes; PILOs: Program Intended Learning Outcomes; For each CILO, the PILO could be the same or different.



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Sixth: Learning Resources

Main Reference:	The Cambridge Introduction to Theatre Studies							
Author: Christopher B. BalmeIssue No.:2Print:Publication Year:2004								
 Additional Sources Bennett, Susan. Theatre Audiences: A Theory of Production and Reception. Routledge. 								
Teaching Type:	assroom	Laboratory	□ Vorkshop	☐IS Teams	M oodle			

Seventh: Course Structure

Lecture Date	Course Intended Teaching Outcomes (CILOs)	Topics	Teaching Procedures*	Teaching Methods**	References***
Week 1		Introduction to	Lecture,	Face to Face	The Cambridge
		English Drama:	Discussion		Introduction to
		Origins, Forms,	and class		Theatre Studies
		and	presentation		
	K1	Conventions	S		
Week 2		Medieval	Lecture,	Face to Face	The Cambridge
		Drama:	Discussion		Introduction to
		Morality and	and class		Theatre Studies
		Mystery Plays	presentation		
	K1, K2		S		
Week 3		Elizabethan	Lecture,	Face to Face	The Cambridge
		Theatre:	Discussion		Introduction to
		Historical	and class		Theatre Studies
		Context and	presentation		
		Stage	S		
	K1, K2	Conventions			
Week 4		William	Lecture,	Face to Face	The Cambridge
		Shakespeare:	Discussion		Introduction to
		Tragedy (e.g.,	and class		Theatre Studies
		Hamlet or	presentation		
	K1, K2, S1	Macbeth)	S		
Week 5		Shakespearean	Lecture,	Face to Face	The Cambridge
	K1, S1	Comedy (e.g.,	Discussion		Introduction to



		Twelfth Night	and class		Theatre Studies
		or A	presentation		
		Midsummer	S		
		Night's Dream)	-		
Week 6		Christopher	Lecture,	Face to Face	The Cambridge
		Marlowe and	Discussion		Introduction to
		the Tragic Hero	and class		Theatre Studies
		(e.g., Doctor	presentation		
	K1, K2	Faustus)	S		
Week 7		Ben Jonson and	Lecture,	Face to Face	The Cambridge
		the Comedy of	Discussion		Introduction to
		Humours	and class		Theatre Studies
			presentation		
	K1, S3		S		~
Week 8		Restoration	Lecture,	Face to Face	The Cambridge
		Drama and the	Discussion		Introduction to
		Rise of Satire	and class		Theatre Studies
		(e.g., Congreve,	presentation		
	K2, S1	Wycherley)	S		
Week 9		Victorian and	Lecture,	Face to Face	The Cambridge
		Early Modern	Discussion		Introduction to
		Drama:	and class		Theatre Studies
		Realism and	presentation		
		Melodrama	S		
		(e.g., Oscar			
		Wilde's The			
		Importance of			
	K2, S4	Being Earnest)			
Week 10		Modern British	Lecture,	Face to Face	The Cambridge
		Drama I:	Discussion		Introduction to
		George Bernard	and class		Theatre Studies
		Shaw and	presentation		
	K2, C2	Social Critique	S		
Week 11		Modern British	Lecture,	Face to Face	The Cambridge
		Drama II:	Discussion		Introduction to
		Samuel Beckett	and class		Theatre Studies
		and the Theatre	presentation		
		of the Absurd	S		
		(Waiting for			
	K2, S1, C1	Godot)			
Week 12		Contemporary	Lecture,	Face to Face	The Cambridge
		British Drama:	Discussion		Introduction to
		Harold Pinter	and class		Theatre Studies
		and Caryl	presentation		
	K2, S2, C1	Churchill	S		
Week 13		Performance	Lecture,	Face to Face	The Cambridge
	S3, S4				



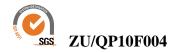
		Theory and the	Discussion		Introduction to
		Role of the	and class		Theatre Studies
		Audience	presentation		
			S		
Week 14		Student	Lecture,	Face to Face	The Cambridge
		Presentations /	Discussion		Introduction to
		Seminar	and class		Theatre Studies
		Discussions	presentation		
	S2, C1, C2		S		
Week 15		Revision,	Lecture,	Face to Face	The Cambridge
		Review, and	Discussion		Introduction to
		Final Exam /	and class		Theatre Studies
		Submission of	presentation		
		Research	S		
	C1, C2, C3	Projects			

*Teaching procedures: (Face-to-Face, synchronous, and asynchronous). ** Teaching methods: (Lecture, video....). *** Reference: (Pages of the book, recorded lecture, video....)



Eighth: Assessment Methods

Methods	Online Learning	Blended Learning	Face-To- Face Specific Course Output to be assessed **If any CILO will not be assessed in the course, mark NA.													
			Learning	К1	К2	К3	S1	S2	S 3	S4	S5	C1	C2	C3	C4	С5
First Exam																
Second Exam																
Mid-term Exam			30	X	X	X	X	X	X	X	X	X	X	X	X	X
Participation			10	Χ	Χ	Χ	Χ	Χ	Χ	Χ	Х	Χ	Χ	Χ	Χ	Χ
Asynchronous Activities																
Quizzes																
Assignments			10				X	X	X	X	X	X	X	X	X	X
Group presentation			10				X	X	X	X	X	X	X	X	X	X
Final Exam			40				X	X	X	X	Х	X	Х	Χ	X	Χ
Total out of 100			100													



Ninth: Course Policies

- All course policies are applied on all teaching patterns (online, blended, and faceto-face Learning) as follows:
 - a. Punctuality.
 - b. Participation and interaction.
 - c. Attendance and exams.
- Academic integrity: (cheating and plagiarism are prohibited).

Approval	Name	Date	Signature
Head of Department			
Faculty Dean			

