

COURSE IMPLEMENTATION DATE:	September 1993
COURSE REVISED IMPLEMENTATION DATE:	January 2011
COURSE TO BE REVIEWED:	September 2014
(four years after UPAC approval)	(month, year)

**OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use.  
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

ENGL 310	Faculty of Arts/English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Early Modern Drama	
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

This course surveys early modern dramatic production, excluding Shakespeare's plays. Students will study the works of such playwrights as Kyd, Marlowe, Jonson, Dekker, Middleton, Cary, Webster, Ford, and Behn in historical and literary context. The course may cover plays for the public and "private" theatres (in a variety of genres that includes revenge tragedy, city comedy, and tragicomedy), court masques, and closet or coterie drama.

PREREQUISITES: Any two 200-level English courses or permission of instructor.  
 COREQUISITES:  
 PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

- (a) Replaces: \_\_\_\_\_  
 (b) Cross-listed with: \_\_\_\_\_  
 (c) Cannot take: \_\_\_\_\_ for further credit.

**SERVICE COURSE TO:** (department/program)

**TOTAL HOURS PER TERM:** 60

**STRUCTURE OF HOURS:**

Lectures: 30 Hrs  
 Seminar: 30 Hrs  
 Laboratory: \_\_\_\_\_ Hrs  
 Field experience: \_\_\_\_\_ Hrs  
 Student directed learning: \_\_\_\_\_ Hrs  
 Other (specify): \_\_\_\_\_ Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course: \_\_\_\_\_

Hours per day: \_\_\_\_\_

**OTHER:**

Maximum enrolment: 25  
 Expected frequency of course offerings: once every two years  
 (every semester, annually, every other year, etc.)

**WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)**

☐ Yes ☐ No

**WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)**

☒ Yes ☐ No

**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:**

☐ Yes ☒ No

Course designer(s): **Allan McNeill/ Reviewed by Melissa Walter**

Department Head: **John Carroll**

Date approved: **April 30, 2010**

Supporting area consultation (Pre-UPAC)

Date of meeting: **June 4, 2010**

Curriculum Committee chair: **John Carroll**

Date approved: **June 4, 2010**

Dean/Associate VP: **Jacqueline Nolte**

Date approved: **June 4, 2010**

Undergraduate Program Advisory Committee (UPAC) approval

Date of meeting: **September 3, 2010**

**LEARNING OUTCOMES:**

Upon successful completion of this course, students will be able to:

1. Demonstrate skill in analyzing the language and structure of plays by such dramatists as Thomas Kyd, Christopher Marlowe, Thomas Dekker, Ben Jonson, Elizabeth Cary, Thomas Middleton, and John Webster.
2. Articulate an understanding of performance as a type of interpretation of the play text.
3. Articulate key themes of the plays under study.
4. Demonstrate an understanding of the historical and literary context of early modern drama (including theatrical conditions, literary and dramaturgical traditions, and social relations).
5. Demonstrate awareness of the field of early modern drama studies.
6. Use research to contextualize a literary or dramaturgical argument about early modern drama.

**METHODS:** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lecture/seminar/audio-visual material.

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☐ Examination(s)                      ☒ Portfolio assessment                      ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:**

*[Textbook selection varies by instructor. An example of texts for this course might be:]*

*Renaissance Drama*, ed. David Bevington, Katherine Maus, Lars Engle, and Eric Rasmussen. New York: Norton, 1998.

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

*[An example of student evaluation for this course might be:]*

Scene (group mark) and scene analysis paper (three pages—individual mark)	20%
Participation (including discussion papers)	15%
Short paper (3-4 pages)	20%
Long paper (6-8 pages)	30%
Final exam	15%

**COURSE CONTENT:**

*[Course content varies by instructor. An example of course content might be:]*

Week 1: Intro: The Spanish Tragedy  
Week 2: The Spanish Tragedy  
Week 3: Tamburlaine  
Week 4: Tamburlaine & The Shoemaker's Holiday  
Week 5: The Shoemaker's Holiday \*\*\*Short paper due  
Week 6: The Alchemist  
Week 7: The Alchemist  
Week 8: The Roaring Girl  
Week 9: The Roaring Girl & The Woman's Prize  
Week 10: The Woman's Prize  
Week 11: Duchess of Malfi  
Week 12: Duchess of Malfi  
Week 13: Review