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**Department of English**

**College of Education**

**Salahaddin University-Erbil**

**Subject:*[ Modern Drama]***

**Course-guide:*[4th Stage]***

***Bukhari Abdullah Rasool***

**Academic Year: *[2023-2024]***

**Course Guide**

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| **1. Course name** | Literature |
| **2. Lecturer in charge** | Bukhari Abdullah Rasool |
| **3. Department/ College** | English Language |
| **4. Contact** | e-mail  bukhari.rasool@su.edu.krd |
| **5. Time (in hours) per week** | Theory and practice 4 hours |
| **6. Office hours** | Sunday |
| **7. Course code** | / |
| **8. Teacher's academic profile** | Bukhari Abdullah Rasool was born on 9th March, 1990 in Erbil. In 2012, he graduated in English Department, in the College of Languages, in Salahaddin University. He has taught English language in more than 8 institutions and language centers. At his college life, he presented many seminars and activities. His current M.A. Thesis is entitled:  **Illusion and Reality in Sophocles' Oedipus Rex and Albee's Who's Afraid of Virginia Woolf?**  Supervised by Prof. Dr. Tara Dabbagh.  Obtained Phd in English Literature/novel. The dissertation is under the title of:  **Meaning and Memory: Existential Psychotherapy in Selected Modern and Postmodern Novels**  Supervised by Prof. Dr. Juan Abdullah Ibrahim.  Writer of *Think Out of the Box* |
| **9. Course overview**  The course is designed for students to learn a great amount of knowledge about drama which is meant to develop the critical thinking skills through instructional methods and various activities. | |
| **10. Course objective**  This course aims at:  **The basic goal of the course is to familiarize the students with English drama.**   1. Imroving students’ thinking, literacy, reading and speaking skills 2. Triggering and sharpening students’ critical thinking, 3. Enhancing students’ minds with literary themes and ideas about controversial topics of life. 4. Raising students’ consciousness regarding appropriate uses of language according to context, as well as the use of paralinguistic features 5. Developing students’ awareness about famous world-wide-known writers. | |
| **11. Student's obligation**  **Attendance** is obligatory. If a student skips a class, they have to inform the instructor in advance (at least two hours ahead of the class and NOT in the classroom). Students are expected to be seated in their positions before the instructor enters the class. Only for the classes which start on 8.30 a.m. students may enter the class up to 8.45 or else they will be deprived from the lecture. Students’ attendance and their etiquettes will be considered in scoring their overall performance in the course. The classes last for 90 minutes. Students should avoid hammering on the instructor to leave unless she chooses to dismiss the class earlier than the due time.  **Preparation for class:** Students should prepare themselves for an active participation in each lecture according to the schedule that comes with this guide. They are expected to collect necessary vocabulary and information related to any homework that the instructor has assigned to them. They are also expected to bring with them neat and orderly copies of their works (with their full names on them) to the class. They should also bring any other item that the instructor requires during the course. Constantly they need to take notes inside the class because the slides contain mainly keywords and practically cannot cover the entire conversation and range of exchanged information inside class.  **Seminars and homework**: Throughout the course, students will be asked to prepare a film review. The assignment is assigned to groups of maximum 6 students where they will submit a written report of their review, which should reflect the contribution of all members of the group. They will be guided as to how write the report. Then they should present either a seminar or hold a group video conference with the instructor about different aspects of the movie as well as their evaluation and understanding of it. The details of the format of the review and the method of student presentation will be explained thoroughly inside the class. | |
| **12. Forms of teaching**  A student-centred environment and a workshop style class will be created where the students are responsible for learning. The role of the teacher is mainly that of a facilitator, communicator, moderator, prompter and an assessor. That means the teacher will spend a little time talking and the students will spend a lot of time speaking or working.  Spoon feeding is in principle rejected. Traditional methods of writing vocabulary or expressions for the students to jot down in isolation and memorize will not be followed. Every expression in the classroom will be taught through brainstorming, critical thinking, discussion, and when applicable, reference to the context, environment and background of the learners.  A student-centred environment will be created where the students are responsible for learning.  In the listening classes a variety of material including the authentic audio tutorials will be played for the students. The lessons will start with easily comprehensible material and gradually the level of difficulty of the conversation with be raised. Students will be issued worksheets with different kinds of questions, such as fill-in-blanks and missing words to answer. An audio might be played more than once as long as the students get the idea.  Students should expect to do a lot of pair discussion work along with individual tasks. For some lectures they will be asked to work on their own, in big or small groups and take over the conversation in the class.  Almost in every lecture some video will be screened to launch a conversation, debate or illustrate some vocabulary, situation or new expression.  Situational dialogue will be another focus of the syllabus that will be taught through role-playing among other methods.  Halfway through the course students start to submit and present or discuss their film review. This might be a totally new for them but encourages them to play their role in running a conversation and debate. | |
| 15. Course Reading List and References‌  +Shakespeare’s Hamlet is the main textbook which is simplified in a modern language as well as some slides are made for the students.  1. "The Cambridge Companion to Modern British Culture" - provides insights into the cultural context of modern British drama.  2. "The Routledge Companion to Theatre and Performance" - offers a comprehensive overview of contemporary theatre practices.  3. "Modern Drama: A Very Short Introduction" by Kirsten Shepherd-Barr - a concise introduction to the key aspects of modern drama.  4. "Contemporary American Drama" by Susan Harris Smith - explores the evolution of American theatre in the modern era.  5. "The Methuen Drama Guide to Contemporary American Playwrights" - a valuable resource for studying the works of contemporary American playwrights.  6. "Modern Drama in Theory and Practice" by J.L. Styan - delves into the theoretical aspects of modern drama.  7. "The Oxford Handbook of Modern and Contemporary American Drama" - a comprehensive guide to American drama from the late 19th century to the present.  8. "The Methuen Drama Guide to Contemporary British Playwrights" - a collection of critical essays on prominent British playwrights.  9. "Theatre and Performance in the Asia-Pacific" - explores the diverse theatrical traditions in the Asia-Pacific region.  10. "Modern Drama: Plays, Criticism, Theory" by Walter Levy - a collection of modern plays and critical essays on modern drama. | |
| **Topics:**  **1. Existentialism - exploring themes of existence, free will, and the search for meaning.**  **2. Identity and Representation - examining how individuals and groups are portrayed on stage.**  **3. Postmodernism - questioning traditional narratives and embracing ambiguity and playfulness.**  **4. Gender - addressing issues of gender identity, sexual orientation, and societal norms.**  **5. Globalization and Cultural Exchange - exploring how different cultures interact and influence each other in contemporary drama.**  **6- Absurd Theatre.** | |

**17- Classroom Etiquettes and More:**

**Codes of attendance and behavior**

* **Attendance**

All students are required to attend all classes, all on time.

Please do not enter the class after the class has begun because you will not be allowed to get inside. If you are late for any reason bring a notice from the administration with department’s stamp on it.

* **Preparation**

Do the homework that is assigned to you in any lecture. Bring a neat and organized copy of your work to the class with your full name on it. Be prepared to discuss the homework and take quizzes related to the same homework.

* **Leaves**

Please do not ask me to grant you any kind of leaves. Discuss your issues with the department and notify me about their decision regarding your request.

Once you are in the class, no one is allowed to leave the class. Those who leave the class will be marked as absentees.

If you cut classes (internal truancy) what is set to be taught in the duration that you skip your classes will be included for the exam.

* **Mobile Phones**

Switch off your mobile phones before the class starts. If you toy with your phone or your mobile rings or vibrates, you will be asked to leave the class and will be marked as absentees. Never look at your phone during the lecture even if it is for checking a word or knowing the time.

* **Behavior**

Students should treat each other and the instructor respectfully. Harsh language should be avoided.

Trivial arguments or squabbles are not allowed in the class.

When the instructor asks you to do something, you have to obey not evade the instruction.

Strictly obey the following rules in the class:

**No Chewing!**

**No Eating!**

**No Beads!**

**No Smoking!**

**No Mobiles!**

**Drinks**: only water, coffee or tea!

* **Rescheduling:**

Once the date for taking an exam or submitting or presenting an assignment is set, it will be postponed.

* **Family Tragedy/Serious Medical Condition**

If you lose a member of your direct family or when you have an acute serious health problem, then I can reconsider the schedule for your assignment or exam. Make sure you contact your department and the instructor before the due time of your exam or assignment and prepare the necessary documents as medical reports.

* **Use of Kurdish Language**

Kurdish language is not allowed in the classroom unless the students feel they are unable to express themselves. Students in these situations are advised to utter their entire words in English except for the words or expressions they are not sure about or know no equivalent for.

* **Plagiarism**

Academic integrity matters. Plagiarism or other forms of cheating on exams and/or other class assignments will not be tolerated under any circumstances and will trigger penalties. Cheating is violating the rules of the course. This includes copying others’ work, giving others your work to use as their own, using notes on an in-class test, looking at others’ work when you are instructed to work alone, and breaking other rules, written or announced, that are part of class policy.

* **Dictionary**

Students should understand that the instructor is not their dictionary. The students will help paraphrasing the difficult terms to their colleagues. They are also allowed to use their English-English dictionaries occasionally but only hard copies are permitted in the class not dictionaries on mobile phones.

14- Please pay high attention to your manners. Education doesn’t mean learning only some information. If you regard yourself as an educated person, you should have mastered the art abiding by the norms of the society and respecting personal spaces and boundaries of other people.