



# Course Specification

## (Bachelor)

<b>Course Title:</b> Literature and Performance
<b>Course Code:</b> LANT1315
<b>Program:</b> English Language
<b>Department:</b> Languages and Translation
<b>College:</b> Education and Arts
<b>Institution:</b> University of Tabuk
<b>Version:</b> 2023.10
<b>Last Revision Date:</b> 2022



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## A. General information about the course:

### 1. Course Identification

1. Credit hours: (3 )

2. Course type

A. ☐ University ☐ College ☒ Department ☐ Track ☐ Others

B. ☐ Required ☒ Elective

3. Level/year at which this course is offered: (Elective)

4. Course general Description:

This course focuses on the intersection of literature and performance arts. It explores theatrical elements in drama, performance aspects in poetry, oral storytelling, and the process of adapting literary works for the stage. It also examines various performance techniques, oral traditions, and character representations through performance. Students will learn to analyze, evaluate, and apply these elements in their creative performance pieces.

5. Pre-requirements for this course (if any):

**LANT 1208 - Introduction to Literary Studies**

6. Pre-requirements for this course (if any):

7. Course Main Objective(s):

**By the end of this course, students identify and analyze performative aspects like sound, rhythm, tone, and figurative language in a literary text or speech and apply them to evaluate their impact**

on targeted audience. In public speaking, students may use a variety of techniques, such as storytelling, humor, or emotional appeals, to engage the audience and make their message memorable. They also analyze the role of storytelling and its influence on interpretation and reception. They use performative techniques of storytelling and narrative representation of characters on stage. Through role playing and acting, students experience the effective representation of character traits, emotions, and relationships through performative techniques.

### 2. Teaching mode (mark all that apply)

No	Mode of Instruction	Contact Hours	Percentage
1	Traditional classroom	45	100%
2	E-learning		
3	Hybrid		





No	Mode of Instruction	Contact Hours	Percentage
	<ul style="list-style-type: none"> <li>Traditional classroom</li> <li>E-learning</li> </ul>		
4	Distance learning		

### 3. Contact Hours (based on the academic semester)

No	Activity	Contact Hours
1.	<b>Lectures</b>	45
2.	<b>Laboratory/Studio</b>	
3.	<b>Field</b>	
4.	<b>Tutorial</b>	
5.	<b>Others (specify)</b>	
<b>Total</b>		45

## B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods

Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
<b>1.0</b>	<b>Knowledge and understanding</b>			
1.1	Identify the performative aspects in poetry and rhetoric such as sound, rhythm, repetition, figurative language, and emotional appeal.	<b>K3</b>	<b>Lecture Classroom Discussions</b>	Exams Performance Analysis.
1.2	Outline the techniques and characteristics of oral storytelling.	<b>K3</b>	<b>Lecture Classroom Discussions</b>	Exams Performance Analysis.
<b>2.0</b>	<b>Skills</b>			
2.1	Evaluate the effectiveness of different performance techniques in representing a character's personality, emotions, and relationships with others.	<b>S4</b>	<b>Lecture Classroom Discussions</b>	Exams Performance Analysis. Adaptation Project.





Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
2.2	Perform a role from diverse literary texts through public speaking, poetry recitation, storytelling, and character acting.	S1	Performance Workshops Role-Playing Exercises	Exams Performance Analysis. Individual project
3.0	Values, autonomy, and responsibility			
3.1	Show a commitment to academic and research values and ethics.	V1	Assignments instructions Classroom discussion	Individual project Adaptation Project
3.2	Work autonomously to enhance self-reflection and develop oneself.	V2	Assignments instructions Classroom discussion	Individual project

### C. Course Content

No	List of Topics	Contact Hours
1	<b>Introduction</b>	3
2	<b>Poetry Performance:</b> <ul style="list-style-type: none"> <li>Performative aspects in poetry such as sound, rhythm, repetition, and figurative language.</li> <li>Performance poetry: poetry intended for live performance.</li> <li>Slam poetry: competitive performance of poetry.</li> </ul>	3
3	<ul style="list-style-type: none"> <li>Exploring different poetic performances:                             <ol style="list-style-type: none"> <li><i>The Wasteland</i> by T. S. Eliot</li> <li>"A Brave and Startling Truth" by Maya Angelou reading her poem</li> </ol> </li> </ul>	3
4	<b>Drama and Performance</b> <ul style="list-style-type: none"> <li>Analysing the performance elements of plays.</li> <li>Examining the evolution of theatrical conventions and performance styles.</li> <li>Studying the historical context of Shakespearean performances.</li> </ul>	3
5	<ul style="list-style-type: none"> <li>Exploring different interpretations and adaptations of Shakespearean works in theatre and film.</li> </ul>	3





	<ol style="list-style-type: none"> <li>1. Hamlet, 1990 [film] directed by Franco Zeffirelli and starring Mel Gibson</li> <li>2. Hamlet stage production by Bob Jones University, Mar 30, 2020.</li> </ol>	
6	<b>Experimental Theatre:</b> <ul style="list-style-type: none"> <li>• Studying avant-garde and experimental theatre movements.</li> <li>• Analysing unconventional performance techniques and their impact on audience engagement.</li> </ul>	3
7	<b>Fiction and Performance:</b> <ul style="list-style-type: none"> <li>• Techniques and characteristics of oral storytelling in literature.</li> <li>• Performance techniques for representing character traits, emotions, and relationships.</li> </ul>	3
8	<ul style="list-style-type: none"> <li>• Exploring different adaptations of <ol style="list-style-type: none"> <li>1. Andrew Stanton: The clues to a great story</li> <li>2. Vooks Narrated Storybooks for children</li> </ol> </li> </ul>	3
9	<b>Novel-to-Film Adaptations:</b> <ul style="list-style-type: none"> <li>• Studying the process of adapting novels into films.</li> <li>• Analysing the impact of visual storytelling, cinematography, and editing on the translation of novels to the screen.</li> </ul>	3
10	<ul style="list-style-type: none"> <li>• Exploring different interpretations and adaptations of novel works in film. <ol style="list-style-type: none"> <li>1. <i>Pride and Prejudice</i> by Jane Austen [film]</li> <li>2. <i>Forrest Gump</i> by Winston Groom [film]</li> </ol> </li> </ul>	3
11	<b>Performance of Literary Characters:</b> <ul style="list-style-type: none"> <li>• Examining how actors interpret and portray characters from novels in various performance mediums.</li> <li>• Analysing the influence of actor choices on audience perception of literary characters.</li> </ul>	3
12	<b>Adaptation Studies:</b> <ul style="list-style-type: none"> <li>• Investigating how literary works are adapted for the stage, screen, or other performance mediums.</li> <li>• Comparing the original text with its adaptations and analysing the creative choices made in the adaptation process.</li> </ul>	3





	<ul style="list-style-type: none"> <li>Discussing the challenges faced when adapting a literary piece to performance mediums, including issues related to pacing, structure, and fidelity to the source material.</li> </ul>	
13	<b>Performance and Identity:</b> <ul style="list-style-type: none"> <li>Exploring how performances reflect and construct identity, including issues of race, religion, and gender.</li> <li>Analysing the role of performance in shaping cultural and social norms.</li> </ul>	3
14	<b>Digital and Virtual Performances:</b> <ul style="list-style-type: none"> <li>Investigating how literary works are adapted and performed in virtual or digital spaces.</li> <li>Analysing the use of technology in creating immersive literary experiences.</li> </ul>	3
15.	<b>Performance Criticism:</b> <ul style="list-style-type: none"> <li>Studying different approaches to critiquing and analysing live performances.</li> <li>Examining the relationship between literary theory and performance criticism.</li> </ul>	3
<b>Total</b>		<b>45</b>

#### D. Students Assessment Activities

No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
1.	Performance Analysis: students attend a literary performance (play, poetry reading, adaptation, etc.) or watch a recorded performance and write a detailed analysis.	7	20
2.	Midterm Exam	10	20
3.	Individual project: students showcase their individual creativity and performance skills. Each student chooses between performing a poetry slam, engaging in a role play, or delivering a storytelling session.	ongoing	5
4.	Adaptation Project: students work in groups to adapt a chosen literary work (novel, short story, poem) into a different performance medium (e.g., stage play, film, radio drama).	14	15
5.	Final Exam	16-17	40

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





## E. Learning Resources and Facilities

### 1. References and Learning Resources

Essential References	Pelias, Ronald J. and Tracy Stephenson Shafer. <i>Performance Studies: The Interpretation of Aesthetic Texts</i> (2nd Edition). Iowa: Kendall/Hunt Publishing Company, 2007
Supportive References	<ul style="list-style-type: none"> <li>• <i>The Wasteland</i> by T. S. Eliot</li> <li>• "A Brave and Startling Truth" by Maya Angelou reading her poem</li> <li>• <i>Hamlet</i> by Shakespeare</li> <li>• <i>Pride and Prejudice</i> by Jane Austen</li> <li>• <i>Forrest Gump</i> by Winston Groom</li> </ul>
Electronic Materials	<a href="#">The clues to a great story   Andrew Stanton   TED - YouTube</a> <a href="#">Narrated Storybooks for Kids - Vooks Storybooks</a> <a href="#">Hamlet - YouTube</a>
Other Learning Materials	

### 2. Required Facilities and equipment

Items	Resources
<b>facilities</b> (Classrooms, laboratories, exhibition rooms, simulation rooms, etc.)	<b>Classroom, Stage</b>
<b>Technology equipment</b> (projector, smart board, software)	Data Show
<b>Other equipment</b> (depending on the nature of the specialty)	None

## F. Assessment of Course Quality

Assessment Areas/Issues	Assessor	Assessment Methods
Effectiveness of teaching		
Effectiveness of teaching	Students	1. Direct method:  Looking at actual samples of student work in the course such as





Assessment Areas/Issues	Assessor	Assessment Methods
		<p>assignments, projects...etc.</p> <p>2. Indirect method:</p> <ul style="list-style-type: none"> <li>Faculty-student meetings to get students' oral feedback.</li> <li>Surveys:</li> </ul> <p>Confidential (anonymous) completion of a course evaluation questionnaire</p>
Effectiveness of Students' assessment	<p>Students</p> <p>Peer reviewers (course coordinator and other instructors teaching the course)</p>	<p>1. Direct method:</p> <p>a. Looking at actual samples of student work in the course such as assignments, projects...etc.</p> <p>2. Indirect method (survey):</p> <ul style="list-style-type: none"> <li>Regular meetings between the teachers and the course coordinator</li> <li>Surveys:</li> </ul> <p>Confidential (anonymous) completion of a course evaluation questionnaire</p>
Quality of learning resources	Students	1. Direct method:





Assessment Areas/Issues	Assessor	Assessment Methods
	Peer reviewers (course coordinator and other instructors teaching the course)	<p>a. Looking at actual samples of student work in the course such as assignments, projects...etc.</p> <p>2. Indirect method (survey):</p> <ul style="list-style-type: none"> <li>Regular meetings between the teachers and the course coordinator</li> <li>Surveys:</li> </ul> <p>Confidential (anonymous) completion of a course evaluation questionnaire</p>
The extent to which CLOs have been achieved	Department Chair Quality and Development Committee	Assessment of the Course Reports and the Program Annual Report
Other		

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

**Assessment Methods** (Direct, Indirect)

### G. Specification Approval

<b>COUNCIL /COMMITTEE</b>	<b>DEPARTMENT COUNCIL</b>
<b>REFERENCE NO.</b>	<b>MEETING No. 9/ 1445</b>
<b>DATE</b>	<b>15.04.1445</b>

