



| 1 | Course title | Modern English and American Poetry | | | | | | | |
|-------|------------------------------------------------------|----------------------------------------------------------|--|--|--|--|--|--|--|
| 2 | Course number | 2201711 | | | | | | | |
| 2 | Credit hours | 3 | | | | | | | |
| 3 | Contact hours (theory, practical) | 3 | | | | | | | |
| 4 | Prerequisites/Co-requisites | | | | | | | | |
| 5 | Program title | Master's Degree in English Literature | | | | | | | |
| 6 | Program code | 220 | | | | | | | |
| 7 | Awarding institution | The University of Jordan | | | | | | | |
| 8 | School | School of Foreign Languages | | | | | | | |
| 9 | Department | Department of English Language and Literature | | | | | | | |
| 10 | Course level | Graduate | | | | | | | |
| 11 | Year of study and semester (s) | 2023-2024 first semester | | | | | | | |
| 12 | Final Qualification | MA | | | | | | | |
| 13 | Other department (s) involved in teaching the course | | | | | | | | |
| 14 | Language of Instruction | English | | | | | | | |
| 15 | Delivery method | ☐Face to Face learning ☐Blended ☐Fully online | | | | | | | |
| 16 | Electronic platform(s) | ☐ E - Learning ☐ Microsoft Teams ☐ Skype ☐ Zoom ☐ Others | | | | | | | |
| 17 | Issuing /Revision Date | December 2023 | | | | | | | |
| 18 Co | ourse Coordinator:" | | | | | | | | |
| Ema | | | | | | | | | |
| | ce Hours: | | | | | | | | |
| | | | | | | | | | |
| 19 O | ther instructors: | | | | | | | | |
| Nar | ne: | | | | | | | | |
| | ice number: | | | | | | | | |
| | ne number: | | | | | | | | |
| Em | ail: | | | | | | | | |





20 Course Description:

This course explores the evolution of poetry in English from the late 19th century to the present, analyzing key movements such as Symbolism, Aestheticism, and Modernism. Through a study of poets like T.S. Eliot, W.B. Yeats, Langston Hughes, and Sylvia Plath, students will examine how these writers responded to societal changes, experimented with form and language, and addressed issues of identity and culture. The course emphasizes close reading, critical analysis, and discussions to develop students' skills in literary interpretation and communication. By the end of the semester, participants will have a nuanced understanding of Modern English and American Poetry, its cultural context, and its impact on the broader literary landscape.

21 Course aims and outcomes:

A- Aims: Program learning out comes (PLO's)

At the successful completion of the Master Program in English Literature the student should be able to:

- 1- Apply critical approaches, theories and methodologies to literary texts belonging to different literary periods.
- 2- Analyze and discuss the salient features of literary texts from a broad range of English and American literary periods.
- 3- Explain and discuss the functions of texts in relation to different historical, social, and political contexts.
- 4- Examine literary texts in a way that reflects insight into the distinctive historical, traditional and social situatedness of English literature as an academic discipline.
- 5- Employ knowledge of literary traditions to produce imaginative writing, demonstrating interpretive and analytical skills and the ability to close-read.
- 6- Apply critical and creative thinking to evaluate literature and improve practice in English studies, applying sound judgment in professional and personal situations.
- 7- Prepare and deliver specialized professional-level seminar, work efficiently both independently and as part of a team, collaborate with other, demonstrating commitment to social and professional responsibilities
- 8- Design, execute, interpret, and critique research in the specialization, and write master's theses or reports to professional standards equivalent to the quality of publishable papers. (Design and conduct linguistic research, interpret its results, demonstrating the ability to write a master's thesis proficiently and produce professionally publishable reports. Work efficiently both independently and/or as part of a team, committing to social and professional responsibilities).
- 9- Demonstrate an interest in learning and continuous professional growth, utilize information and data technology to develop his capabilities, knowledge, and skills. Express a commitment to acquiring and generating new knowledge and analyze and investigate issues related to English literature.

B- Course Learning Outcomes (CLOs):

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

| No. | Course Learning Outcomes | | Program Outcomes | | | | | | | Assessment Tools | | | | | | | | | | | | |
|------|----------------------------------------------------------------------|--|------------------|---|---|---|---|---|---|------------------|---|----|---|---|---|---|---|---|---|---|---|----|
| 110. | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1 | Recall the main principl techniques of Modern E and American poetry, | | | | | | X | X | | | | | | | X | | | | | X | | X |





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|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---|---|---|---|---|--|--|---|---|---|---|
| 2 | Identifying key poets and literary movements from the late 19th century to the present. | | | | | X | X | | | | | X | | X | X |
| 3 | Apply critical analysis skills to interpret and evaluate the poetic elements, techniques, and innovations employed by various poets, connecting these literary strategies to broader cultural and artistic movements. | X | X | | | X | X | | | | | X | | X | |
| 4 | Analyze the ways in which poets address identity, gender, race, and cultural representation in their works, discerning underlying themes, motivations, and the impact of societal influences. | X | X | | | | X | | | | | X | | X | X |
| 5 | Demonstrate an understanding of the cultural, social, and historical contexts that influenced Modern English and American poetry, explaining how these factors shaped the themes and styles of the studied poets. | | | X | X | X | | | | | | X | X | X | X |
| 6 | Distinguish elements of poetry: voice, sound, image, diction, structure, figure of speech, etc. | | | | | | X | X | X | | | | X | | |

22. Topic Outline and Schedule:

| Week | Lecture | Topic | Course Learning Outcomes | Teaching Methods*/pl atform | Evaluation Methods** | References |
|------|---------|-------------|--------------------------------|-----------------------------------|-------------------------|-------------------|
| 1 | 1.1 | Orientation | 1-6 | on-campus, class discussion | 3,6,8,10 | Assigned textbook |
| 2 | 2.1 | EMILY | 1-6 | on-campus, | 3,6,8,10 | Assigned textbook |





| DICKINSON (1830-1886) Class discussion Class discussion | _ | 1 | 1 | course sy | | 1 | |
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| Chartless | | | (1830-1886) | | discussion | | |
| Indian Summer Suspense Susp | | | (1000 1000) | | | | |
| Suspense | | | Chartless | | | | |
| A Cemetery 1-6 Beclouded Pedigree Class discussion 3,6,8,10 Assigned textbook | | | Indian Summer | | | | |
| 3 3.1 Beclouded Pedigree | | | Suspense | | | | |
| Pedigree | | | A Cemetery | 1-6 | | | |
| Pedigree class discussion 3,6,8,10 Assigned textbook THOMAS BAILEY ALDRICH (1836-1907) 4 4.1 Memory "Enamored Architect of Airy Rhyme" JOHN HAY (1838-1905) Jim Bludso BRET HARTE (1839-1902) "Jim" 6 6.1 Plain Language from Truthful James JOAQUIN MILLER (1841-1913) From JOAQUIN MILLER (1841-1913) From Tolumbus John Hay (1838-16) JOAQUIN MILLER (1841-1913) From "Byron" Columbus Columbus Class John Assigned textbook on-campus, class discussion 3,6,8,10 Assigned textbook | 3 | 3.1 | Beclouded | | on-campus | | |
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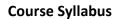




| | | Midterm | 1-6 | | | |
|-----|------|--------------------------------------------|-----|------------|----------|-----------------------|
| 8 | 8.1 | | | | | |
| | | | | on-campus, | 3,6,8,10 | Assigned material |
| | | EDWARD | 1-6 | on campus, | 3,0,0,10 | 7 issigned material |
| | | ROWLAND SILL | | | | |
| | | (1841-1887) | | | | |
| 9 | 9.1 | | | | | |
| | | Opportunity | | on-campus, | | |
| | | | | class | 2 6 0 10 | |
| | | CIDNEY I ANIED | 1.6 | discussion | 3,6,8,10 | Assigned textbook |
| | | SIDNEY LANIER (1842-1881) | 1-6 | | | |
| | | (1042-1001) | | | | |
| 10 | 10.1 | Song of the | | on-campus, | | |
| | | Chattahoochee | | class | | |
| | | | | discussion | 3,6,8,10 | Assigned textbook |
| | | CHARLES | 1-6 | | | |
| | | EDWARD | | | | |
| | | CARRYL (1842- | | | | |
| 11 | 11.1 | 1920) | | | | |
| | | Robinson Crusoe's | | on-campus, | | |
| | | Story | | class | | |
| | | | | discussion | 3,6,8,10 | Assigned textbook |
| | | | 1-6 | 0.00 | | |
| 12 | 12.1 | Term papers | | on-campus, | | |
| | | discussion | | discussion | 3,6,8,10 | Students' term papers |
| | | 5.15 C G G G G G G G G G G G G G G G G G G | 1-6 | | 2,0,0,10 | 2.3330Hib term papers |
| 13 | 13.1 | T. | | on-campus, | | |
| | 13.1 | Term papers discussion | | class | 26910 | Studente, tomo |
| | | discussion | 1-6 | discussion | 3,6,8,10 | Students' term papers |
| 1.4 | 14.1 | | 1-0 | on-campus, | | |
| 14 | | Term papers | | class | | |
| | | discussion | ļ., | discussion | 3,6,8,10 | Students' term papers |
| | | | 1-6 | on-campus, | | |
| 15 | 15.1 | | | class | | |
| | | Revision | | discussion | 3,6,8,10 | Assigned textbook |

- **Teaching methods include**: Synchronous lecturing/meeting; Asynchronous lecturing/meeting; discussion
- Assessment methods include: 1. quizzes, 2. assignments, 3. midterm, 4. projects, 5. interview, 5. case studies, 6. presentation, 7. filed study 8. term papers, 9. student portfolio, 10. final exam







23 Evaluation Methods:

Opportunities to demonstrate achievement of the CLOs are provided through the following assessment methods and requirements:

| | | | Course Learning | Period | |
|----------------------------|------|--------------------|-----------------|--------|------------|
| Evaluation Activity | Mark | Topic(s) | outcome | (Week) | Platform |
| Midterm | | As assigned by the | 1-6 | 1-8 | |
| Midteriii | 30 | teacher | | | On-campus |
| Term Paper | 10 | Students' choice | 1-6 | 1-15 | E-learning |
| Presentation | | As assigned by the | 1-6 | 1-15 | On campus |
| Fresentation | 20 | teacher | | | |
| Final Exam | | As assigned by the | 1-6 | 1-15 | On campus |
| rmai Exam | 40 | teacher | | | |

Rubric for presentation tasks:

| Criteria | 20 | 18 | 16 | 14 | 12-0 |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| Subject Mastery | Full knowledge of the topic is demonstrated and any questions from the audience are correctly answered and explained. A thesis is presented. | Understanding of the topic is demonstrated and most of the questions from the audience are answered correctly. A thesis is presented. | The content shows some understanding and comprehension of the topic, but questions from the audience aren't answered correctly. A thesis is somewhat presented. | The presentation has some information about the topic, but is mostly based on clichés and basic knowledge. No thesis is presented. | The presentation doesn't show any knowledge of the topic, it's short and has basic or no foundation. No thesis is presented. |
| Organization | It is presented in a logical, interesting sequence, and effective way that can be followed easily. | It is presented in a logical sequence which can be followed fairly easily. | The presentation is somewhat difficult to follow but the general idea and timeline is understood. | The presentation is difficult to follow because it jumps back and forth and it is difficult to understand. | The presentation has no sequence of information and is not understood. |
| Delivery | Maintains eye contact, doesn't read from notes, speaks loud with inflection, pronounces | Maintains eye contact throughout, rarely reads from notes, speaks with inflection, pronounces | Maintains eye contact, reads from notes occasionally, speaks loud enough, pronounces some words | Occasional eye contact, mostly reads from notes, speaks quietly and mispronounces. | No eye contact is made, reads from notes, a lot of mumbling and mispronunciation, and speaks quietly. |





| | all words correctly, and is very effective and engaging. | most words correctly, and is somewhat effective and engaging. | correctly, and is somewhat effective and engaging. | | |
|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
| Creativity | Presentation is unique and innovative, with visual aids that are effectively used to support or demonstrate the content. The focus chosen is original and inspired. | Presentation's information is highlighted with visual aids that are used in an interesting way. The focus chosen is original. | Presentation is interesting, but unoriginal and there's a presence of visual aids that somewhat support the content. The focus chosen is somewhat interesting, but obvious. | Presentation is not unique or interesting, but uses of visual aids in a somewhat interesting way. Little or no interest is conveyed in the focus chosen. | There is no true focus which leads to poor or no creativity. There are no visual aids. |

Rubric for correcting writing tasks:

| Quality | 6 | 5 | 4 | 3 | 2 | 1 |
|------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|
| | Responses at this | Responses at this | Responses at this | Responses at this | Responses at this | Responses at this level: |
| | level: | level: | level: | level: | level: | |
| Meaning: the extent to which the response exhibits sound understanding, interpretation, and analysis of the task and text(s) | reveal an in-depth analysis of the documents -make insightful connections between information and ideas in the documents and the | -convey a thorough understandin g of the documents -make clear and explicit connections between information and ideas in the documents and the | convey a basic understanding of the text -make implicit connections between information and ideas in the text and the assigned task | convey a basic understandin g of the documents* -make few or superficial connections and ideas in the documents and the assigned task | convey a vague or inaccurate understanding of the documents -allude to the text but make unclear or unwarranted connections to the assigned task | provide no evidence of understanding -make no connections between information in the text and the assigned task |
| | assigned task | assigned task | | | | |
| Development: | develop | -develop | develop ideas | develop ideas | are largely | are minimal, with |
| the extent to | ideas | ideas clearly | inconsistently, | simply, using | undeveloped, | no evidence of |
| which ideas are | clearly and | and | using relevant | some details | hinting at ideas | development |
| elaborated | fully, | consistently. | details from | from the | that are | |
| using specific | making | Using | the text | documents | sketchy, vague, | |





| and relevant evidence from the text(s) | effective use of a wide range of relevant and specific details from the documents | relevant and specific details from the documents | | | irrelevant, or repetitive | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|
| Organization: the extent to which the response exhibits direction, shape, and coherence | -maintain a clear and appropriate focus -exhibit a logical and coherent structure through effective use of appropriate devices and transitions | -maintain a clear and appropriate focus -exhibit a logical sequence of ideas through the use of appropriate devices and transitions | maintain a clear and appropriate focus -exhibit a rudimentary structure but may include some inconsistencie s or irrelevancies | establish, but fail to maintain, an appropriate focus -exhibit uneven organization | lack an appropriate focus, but suggest some organization | show no focus or organization |
| Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety | -are stylistically sophisticate d, using original and precise language with a notable sense of voice and awareness of audience and purpose -vary structure and length of sentences for effect | use language that is fluent and engaging, with some awareness of audience and purpose -show consistent use of sentences that are varied in length and structure | -use appropriate language, with some awareness of audience and purpose -occasionally vary length and structure of sentences | -rely on language from the documents and basic vocabulary -rely on sentences that are unvaried in length and structure | use language that is imprecise or unsuitable for the audience or purpose -rely on sentences that lack variety and may be constructed incorrectly | are minimal -use language that is incoherent or inappropriate |
| Conventions: the extent to which the response exhibits conventional spelling, | demonstrate control of the conventions | -demonstrate control of the conventions, with very few minor errors that have no | demonstrate partial control, exhibiting some sentence-level errors that do not hinder | demonstrate partial control, exhibiting errors that occasionally hinder | demonstrate a lack of control, exhibiting many errors that make comprehension difficult | -may be illegible or not recognizable as English |





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| punctuation, | ef | ffect on | comprehensio | comprehensi | |
| paragraphing, | co | omprehensi | n | on | |
| capitalization, | on | n | | | |
| grammar, and | | | | | |
| usage | | | | | |

24 Course Requirements

| Students should have a computer, internet connection, web | beam, and account on Microsoft Teams. |
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25 Course Policies:

- A- Attendance policies:
- B- Absences from exams and submitting assignments on time:
- C- Health and safety procedures:
- D- Honesty policy regarding cheating, plagiarism, misbehavior:
- E- Grading policy:
- F- Available university services that support achievement in the course:

26 References:

- A- Required book(s), assigned reading and audio-visuals:
- 1. Untermeyer, L. (2018). *Modern American and British Poetry* (Classic Reprint). Harcourt, Brace, and Company.

27 Additional information:

| Name of Course Coordinator: Date: | |
|------------------------------------------|------------|
| Head of Curriculum Committee/Department: | Signature: |
| Head of Department: | Signature: |
| Head of Curriculum Committee/Faculty: | Signature: |





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