

## Course E-Syllabus

1	<b>Course title</b>	<b>Comparative Readings</b>
2	<b>Course number</b>	<b>2201948</b>
3	<b>Credit hours</b>	3
	<b>Contact hours (theory, practical)</b>	3
4	<b>Prerequisites/corequisites</b>	-
5	<b>Program title</b>	PhD in Literature
6	<b>Program code</b>	
7	<b>Awarding institution</b>	University of Jordan
8	<b>School</b>	School of Foreign Languages
9	<b>Department</b>	Department of English Language & Literature
10	<b>Level of course</b>	2 <sup>nd</sup> year
11	<b>Year of study and semester (s)</b>	Fall 2020
12	<b>Final Qualification</b>	
13	<b>Other department (s) involved in teaching the course</b>	-
14	<b>Language of Instruction</b>	English
15	<b>Teaching methodology</b>	<input type="checkbox"/> Blended <input checked="" type="checkbox"/> Online
16	<b>Electronic platform(s)</b>	<input checked="" type="checkbox"/> Moodle <input checked="" type="checkbox"/> Microsoft Teams <input type="checkbox"/> Skype <input type="checkbox"/> Zoom <input type="checkbox"/> Others.....
17	<b>Date of production/revision</b>	

### 18 Course Coordinator:

Name: Prof. Yousef Abu Amrieh  
Office number: -  
Phone number: 24768  
Email: y.awad@ju.edu.jo

### 19 Other instructors:

Name:  
Office number:  
Phone number:  
Email:

Name:  
Office number:  
Phone number:  
Email:

## 20 Course Description:

The scope of this course is flexible enough to allow for studies of influences or of comparisons between the canonical works of British and American authors on the one hand, and the Anglo-American authors and their counterparts in World Literature, on the other. During this semester, focus will be on the concepts of intertextuality, adaptations & appropriations and students will be encouraged to examine how contemporary Arab authors have appropriated and adapted the works of Shakespeare through a close reading of the selected texts.

## 21 Course aims and outcomes:

### **A- Aims:**

The aim of this course is to enable students to acquire expertise in two or more linguistic, literary, and cultural traditions, to examine their connections, and to develop strong analytical, critical, and writing skills. It also aims at promoting a global and dynamic vision of literary and cultural phenomena, fostering appreciation of diversity across space and time, and a critical inquiry into reality, representation, and values.

### **B- Intended Learning Outcomes (ILOs):**

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

#### **I- Knowledge and Understanding:**

- 1- Understand the meanings of intertextuality, adaptations & appropriations.
- 2- Comprehend the reasons why authors adapt and / or appropriate the works of other authors.
- 3- Contextualise the processes of adaptations & appropriations.
- 4- Read texts closely and to understand their place in their historical context.

#### **II- Intellectual Skills:**

- 1- Analyse texts and understand how they relate to each other.
- 2- Compare and contrast different texts.
- 3- Explain how and why texts interpolate, re-write and interrogate each other.
- 4- Critically engage with questions of adapting, appropriating and interpolating canonical texts.

#### **III- Transferrable Skills:**

- 1- Become expert readers of intertextuality, adaptations & appropriations.
- 2- Practice reading literary theory and apply it to all kinds of texts.
- 3- Contextualize cultural differences.
- 4- Write critical essays and contribute to the contemporary literary & critical scene.

## 22. Topic Outline and Schedule:

Week	Lecture	Topic	Teaching Methods*/platform	Evaluation Methods**	References
1		Introduction	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Behdad, Ali & Thomas Dominic Bloom, Harold Hutcheon, Linda
		Nabil Lahlou's <i>Ophelia Is Not Dead</i>	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Litvin, Margaret Desmet, & Sawyer Huang & Rivlin
		Mamduh Adwan's <i>Hamlet Wakes Up Late</i>			
3		Sulayman Al Bassam's <i>The Al-Hamlet Summit</i>	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Litvin, Margaret Desmet, & Sawyer Huang & Rivlin
		Zaid Khalil Mustafa's <i>Hamlet a while After</i>			
4		Shakir Abdel Azim's <i>Hamlet's Dreams</i>	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Litvin, Margaret Desmet, & Sawyer Huang & Rivlin
		Eyad Al-Rimouni's <i>Shakespeare's Hallucinations</i>			
		Al-Hassan-Mohammad's <i>Gelatinous Biography</i>			
5		Mahmoud Aboudoma's <i>The Dance of Scorpions</i>	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Litvin, Margaret Desmet, & Sawyer Huang & Rivlin
		Khazaa Al-Majidi's <i>Hamlet without Hamlet</i>			
6		<i>Romeo &amp; Juliet in Baghdad</i>	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Litvin, Margaret Desmet, & Sawyer Huang & Rivlin
		<i>Romeo &amp; Juliet</i>			

		<i>in Gaza</i>			
7		Shakespeare's <i>King Richard III</i> & Sulayman Al Bassam's <i>Richard III, an Arab Trilogy</i>	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Holderness, Graham.
		Shakespeare's <i>Twelfth Night</i> & Sulayman Al Bassam's <i>The Speaker's Progress</i>			
8		<b>Mid-term Exam</b>			
9		Shakespeare's <i>Othello</i> Jamal Mahjoub's <i>The Carrier</i>	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Awad & Al-Shetawi
10		Jean Rhys's <i>Voyage in the Dark</i> & Leila Aboulela's <i>Minaret</i>	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	
11		George Abyad's <i>Shuhada' al-Gharam</i> [The Martyrs of Love]	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Bayer, Mark
12		Oussama al-Rahbani's <i>Akhir Youm</i> [The Last Day]	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Khoury, Yvette K.
13		Shakespeare's <i>Hamlet</i> , Robin Yassin-Kassab's <i>The Road from Damascus</i> & J.	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	- Q & A - Participation	Awad & Dubbati

		M. Coetzee's <i>Youth</i>			
14		<i>The Merchant of Venice</i> and 'Arār (Mustafa Wahbi Al-Tal)	- Synchronous lecturing/meeting - Asynchronous lecturing/meeting - Presentations - Microsoft Teams	Q & A Participation	Alhawamdeh & Almazaidah
15		<b>Final Exam</b>			

- Teaching methods include: Synchronous lecturing/meeting; Asynchronous lecturing/meeting
- Evaluation methods include: Homework, Quiz, Exam, pre-lab quiz...etc

### 23 Evaluation Methods:

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

Evaluation Activity	Mark	Topic(s)	Period (Week)	Platform
Presentation	10	1-14	Every week	Microsoft Forms
Critical Essay	15	Comparative Study	Week 14	E-mail
Participation	5	1-14	Every week	Microsoft Forms
Mid-Term Exam	30	1-7	Week 8	Microsoft Forms
Final Exam	40	1-14	Week 15	

### 24 Course Requirements (e.g: students should have a computer, internet connection, webcam, account on a specific software/platform...etc):

**students should have a computer, internet connection, webcam, account on Microsoft Teams & Moodle.**

### 25 Course Policies:

A- Attendance policies:

- The University allows students to be absent **two** times during the semester. Those times include ones with an excuse. If you exceed this limit, you will not be allowed to sit for the final exam.

B- Absences from exams and submitting assignments on time:

- **No make-up exams.** In case of sickness, only reports issued directly from a public clinic or hospital will be accepted. Medical reports from private practiced doctors or private hospitals will not be accepted even if they are stamped by the university's clinic. Reports should be produced within a week of the date of the exam. **No exceptions.**

C- Health and safety procedures:

- This is an online course.

D- Honesty policy regarding cheating, plagiarism, misbehavior:

- Students are strongly encouraged to properly document their presentations, home works and critical essays by following the MLA style.

E- Grading policy:

Mid Term: 30%; Presentations: 10%; Participation: 5%; Critical Essay: 15%; Final: 40%

F- Available university services that support achievement in the course:

- Moodle & Microsoft Teams

## 26 References:

A- Required book(s), assigned reading and audio-visuals:

- Awad, Yousef. *The Arab Atlantic: Resistance, Diaspora, and Trans- cultural Dialogue in the Works of Arab British and Arab American Women Writers* (Saarbrücken: LAP Lambert Academic Publishing, 2012).
- Barthes, Roland. "Theory of the Text" in R. Young (ed.) *Untying the Text: A Post-structuralist Reader* (London: Routledge, 1981).
- , "The Death of the Author" in David Lodge (ed.) *Modern Criticism and Theory: A Reader* (London: Longman, 1988).
- Baudrillard, Jean. *Simulacra and Simulation*, trans. Sheila FariaGlaser (Ann Arbor: University of Michigan Press, 1981).
- Behdad, Ali & Thomas Dominic. *A Companion to Comparative Literature* (Malden & Oxford: Wiley-Blackwell, 2011).
- Bhabha, Homi K. "Cultural Diversity and Cultural Differences" in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (eds), *The Post-Colonial Studies Reader* (London & New York: Routledge, 1995).
- Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford UP, 1973; 2<sup>nd</sup> ed., 1997).
- , *A Map of Misreading* (New York: Oxford UP, 1975).
- , *The Anatomy of Influence: Literature as a Way of Life* (New Haven, CT: Yale UP, 2011).
- Carroll, Rachel (ed.). *Adaptation in Contemporary Culture: Textual Infidelities* (London & New York: Continuum, 2009).
- Cartmell, Deborah and Whelehan, Imelda (eds.). *Adaptations from Text to Screen, Screen to Text* (London & New York: Routledge, 2002).
- Clayton, Jay & Rothstein, Eric. *Influence and intertextuality in literary history* (Madison, WI: University of Wisconsin Press, 1991).
- Culler, Jonathan. "Presupposition and Intertextuality", *Comparative Literature*, 91 (1976): 1380-96.
- Dentith, Simon. *Bakhtinian Thought: An Introductory Reader* (London: Routledge, 1995).
- , *Parody* (London: Routledge, 2000).
- Desmet, Christy and Sawyer, Robert (eds). *Shakespeare and Appropriation* (London: Routledge, 1999).
- Dominguez, Cesar, Saussy, Haun & Villanueva, Dario. *Introducing Comparative Literature: New trends and applications* (London & New York: Routledge, 2015).
- Eliot, Thomas Stearns. "Tradition and the individual talent." *Perspecta*, 19 (1982): 36-42.

- Genette, Gérard. *Palimpsests: Literature in the Second Degree*, 1982, trans. Channa Newman & Claude Doubinsky (Lincoln: University of Nebraska Press, 1997).
- Graham, Allen. *Intertextuality* (London & New York: Routledge, 2000, 2<sup>nd</sup> ed. 2011).
- Holquist, M. (ed.). *The Dialogic Imagination: Four Essays by MM Bakhtin*, 1982, trans. C. Emerson & M. Holquist (Austin, TX: University of Texas Press, 2010).
- Huang, Alexa & Elizabeth Rivlin (eds.). *Shakespeare and the Ethics of Appropriation* (New York: Palgrave, 2014).
- Hutcheon, Linda. *A Theory of Adaptation* (London & New York: Routledge, 2006).
- Kristeva, Julia. "Word, Dialogue and Novel", in *The Kristeva Reader*, ed. by Toril Moi (Oxford: Basil Blackwell, 1986), pp. 75-99.
- Litvin, Margaret. *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost* (Princeton & Oxford: Princeton, 2011).
- Loomba, Ania and Orkin, Martin (eds.), *Post-colonial Shakespeares* (Routledge, 1998).
- Orr, Mary. *Intertextuality: Debates and Contexts* (Cambridge & Malden, MA: Polity, 2003).
- Sanders, Julie. *Adaptation and Appropriation* (London & New York: Routledge, 2006, 2<sup>nd</sup> ed. 2015).
- Tiffin, Helen. "Postcolonial Literatures and Counter-Discourse", *Kunapipi*, 9 (1987): 17–34.
- Tötösy de Zepetnek, Steven & Mukherjee, Tutun (eds). *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies* (New Delhi: Foundation Books, 2013).
- Thieme, John. *Postcolonial Con-Texts: Writing Back to the Canon* (New York: Continuum, 2001).

B- Recommended books, materials and media:

<http://shakespeare.mit.edu/>

<https://globalshakespeares.mit.edu/>

## 27 Additional information:

Name of Course Coordinator: Yousef Abu Amrieh Signature: Yousef Abu Amrieh Date: 7/10/2020

Head of Curriculum Committee/Department: ----- Signature: -----

Head of Department: ----- Signature: -----

Head of Curriculum Committee/Faculty: ----- Signature: -----

Dean: ----- Signature: -----