Course Syllabus

1	Course title	Modernism and Postmodernism in English Literature
2	Course number	2201719
3	Credit hours	3
	Contact hours (theory, practical)	3
4	Prerequisites/Co-requisites	
5	Program title	Master`s Degree English Language and 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 Course Coordinator:

Name: Dr. Eman Mukattash
Office number:24708

Phone number: ---

Email:eman_mukattash@ju.edu.joe.mukattash@ju.edu.jo

Office Hours: Monday 11:15-12 Tuesday 10- 11:30

19 Other instructors:

Name: Dr. EmanMukattash

Office number:24708

Phone number:---

Email: eman_mukattash@ju.edu.joe.mukattash@ju.edu.jo

20 Course Description:

This course examines the new literary movements that reigned in Europe and in the United States since the turn of the century. Such literary movements are best represented in modernism and post-modernism as reflected in the works of James Joyce, T.S. Eliot, Virginia Woolf, Samuel Beckett, and others. The course will include theoretical and practical components

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									
		1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
1	Identify several key works of modernist/ postmodernist poetry, fiction and drama.	X		X	X				X	X				X			X		X		X
2	Develop an understanding of the relationship between literature, culture and politics.	X		X	X		X	X	X					X			X		X		X
3	Develop their critical reading and writing skills.		X	X	X	X	X	X	X	X				X			X		X		X
4	Analyze the key characteristics of the literary culture of the modernist/postmodernist period.	X	X	X	X	X	X		X	X				X			X		X		X
5	Assess the literary, historical, cultural and aesthetic significance of modernism/postmodernism.	X	X	X	X	X	X	X	X					X			X		X		X
6	Analyze and assess the themes and formal characteristics of the texts studied.	X	X		X	X			X	X				X			X		X		X

22. Topic Outline and Schedule:

Week	Topic	Schedule	CLOs	Teaching Methods/ Platforms	Evaluation Methods	References
1	Introduction	Orientation Introduction Definitions and Characteristics of Modernism and Postmodernism Cultural Backgrounds	Almost all CLOs are achieved in each lecture	In-class discussions, interactive videos and presentations, team work	Written exams, participation, presentations and writing a research paper	*Modernism*-Peters Child *Postmodernism: A Reader*-Thomas Docherty *Modernism/Postmodernism*-Peter Brooker (ed.)
2	Poetry	War Poets Rupert Brooke: "The Soldier" Siegfried Sassoon:"Suicide in Trenches", "They" Wilfred Owen: "Anthem for Doomed Youth", "Dulce et Decorum Est"				*The Cambridge Companion to Modernist Poetry*- Alex Davis & Lee M. Jenkins Compiled package
3		Ezra Pound: "A Pact", "The River Merchant's Wife", "Further Instructions" W. B. Yeats: "Easter, 1916", "The Second Coming" Robert Frost: "Mending Wall", "The Gift Outright"				
4		T. S. Eliot: "The				

		Love Song of Alfred Prufrock",, "Whispers of Immortality", The Waste Land (Part II: "A Game of Chess") Harlem Renaissance Langston Hughes: "The Negre Speaks of Rivers", "Dreams", "Let America Be America Again"				
5		Ted Hughes: "The Thought Fox", "The Horses" W. H. Auden: "Musee des Beaus Arts" Seamus Heaney: "Punishment" Robert Lowell: "For the Union Dead" Dylan Thomas: "And Death Shall Have No Dominion" Allen Ginsberg: "America"				
6		Sylvia Plath: "Lady Lazarus" Adrienne Rich: "Diving into the Wreck"				

		Amiri Baraka: "Incident", "Ka'ba" Maya Angelou: "Still I Rise" Elizabeth Bishop: "The Fish" Derek Walcott: " Goats and Monkeys"				
7	Fiction	Virginia Woolf *Mrs. Dalloway*				*Modernist Fiction: An Introduction*- R. W. Stevenson *Postmodernist Fiction*- Brian McHale Compiled package
8		James Joyce *Ulysses*				
9		Ernest Hemingway *A Farwell to Arms*				
10		Don Dellilo *White Noise*				
11		Jean Rhys *Wide Sargasso Sea*				
12		Toni Morrison *A Mercy*				
13	Drama	Arthur Miller *All My Sons*				*Modern Drama: A Very Short Introduction*- Kristen Shepherd- Barr *The A to Z of Postmodernist Literature and Theater*- Fran Mason Compiled Package
14		Samuel Beckett *Endgame* August Wilson *Fences*				
15		Edward Albee *Who's Afraid of Virginia Woolf*				

- **Teaching methods include**: Synchronous lecturing/meeting; Asynchronous lecturing/meeting; discussion; PTT presentations and illustrative videos
- **Assessment methods include**: 1. quizzes, 2. assignments, 3. <u>midterm</u>, 4. projects, 5. interview, 5. case studies, 6. <u>presentation</u>, 7. field study 8. <u>term papers</u>, 9. student

portfolio, 10. <u>final exam</u>

23 Evaluation Methods:

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

Evaluation Activity	Mark	Topic(s)	Intended Learning Outcome	Period (Week)	Platform
Midterm Exam	30		1,2,3,4,5,6	Week 9	Campus
Presentation & participation	20	Assigned later	2,3,4,5,6	Throughout the semester	E-learning
Term paper	10				
Final Exam	40		1,2,3,4,5,6	Week 16	Campus

- **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	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.

	easily.				
Delivery	Maintains eye contact, doesn't read from notes, speaks loud with inflection, pronounces all words correctly, and is very effective and engaging.	Maintains eye contact throughout, rarely reads from notes, speaks with inflection, pronounces most words correctly, and is somewhat effective and engaging.	Maintains eye contact, reads from notes occasionally, speaks loud enough, pronounces some words correctly, and is somewhat effective and engaging.	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.
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.

24 Course Requirements

Students should have a copy of the assigned texts and an account on E-learning.

25 Course Policies:

A- Attendance policies:

1. Students are expected to be in class on time. Students coming late will not be allowed to enter.

2. Students are allowed up to 2 absences. Students exceeding this limit will fail the class.

3. Students are expected to participate in class, and this means actually taking part in class discussions.

Attendance alone will not be regarded as participation

4. Mobile phones should be either off or silent. Under no circumstance will phone ringing be tolerated in

class.

B- Absences from exams and submitting assignments on time:

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. The report should be produced within a week of the exam date. There are no make ups for quizzes no matter how justified the absence is.

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:

Ayers, David. *Modernism: A Short Introduction*. Oxford: Blackwell Publishing, Ltd., 2004.

Barent, Sylvan, Morton Berman, William Burto, and Ren Draya. *Types of Drama: Plays and Contexts*. New York: Longman, 1997.

Brooker, Peter (ed.). *Modernism/Postmodernism*. New York: Longman, 1992.

Cahoone, Lawrence E. *From Modernism to Postmodernism: An Anthology*. New Jersey: Wiley-Blackwell, 2003.

Childs, Peters. *Modernism*. Oxfordshire: Routledge, 2008.

Corcoran, Neil. *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge: Cambridge UP, 2008.

Davis, Alex & Jenkins, Lee M. (eds.) *The Cambridge Companion to Modernist Poetry*. Cambridge:

Cambridge UP, 2007.

Docherty, Thomas (ed.). *Postmodernism: A Reader*. New York: Columbia University Press, 1992.

Fussell, Paul. *The Great War and Modern Memory*. Oxford: The University of Oxford Press, 2000.

Gregson, Ian. *Postmodern Literature (Contexts)*. London: Bloomsbury Academic, 2004.

Howarth, Peter. *The Cambridge Introduction to Modernist Poetry*. Cambridge: Cambridge University Press, 2012.

Hoover, Paul. *Postmodern American Poetry: A Norton Anthology* . New York & London: W. W. Norton & Company, 1994.

Kelsall, Malcolm. *Studying Drama: An Introduction*. London: Edward Arnold, 1985.

Kitto, H. D. F. *Form and Meaning in Drama*. London: Methuen, 1960.

Levenson, Michael. *The Cambridge Companion to Modernism*, 2nd edition. Cambridge: Cambridge University Press, 2011.

Longenbach, James . *Modern Poetry After Modernism*. Oxford: Oxford University Press, 1997.

Mason, Fran. *The A to Z of Postmodernist Literature and Theater*. Maryland: Scarecrow Press, 2007.

McHale, Brian. *The Cambridge Introduction to Postmodernism*. Cambridge: Cambridge University Press, 2015.

McClatchy, J. D. (ed.). *The Vintage Book of Contemporary American Poetry*. New York: Vintage Books, 2003.

Paterson, Don &Simic, Charles. *New British Poetry*. Saint Paul, MN: Graywolf Press, 2004.

Rainey, Lawrence (ed.). *Modernism: An Anthology*. Oxford: Blackwell, 2005.

Roberts, Neil (ed.). *A Companion to Twentieth-Century Poetry*. Malden, MA: Blackwell Publishing Ltd, 2003.

Shepherd-Barr, Kristen. *Modern Drama: A Very Short Introduction*. Oxford: Oxford University Press, 2015.

Stevenson, R. W. *Modernist Fiction: An Introduction*. Kentucky: University Press of Kentucky, 1992.

27 Additional information:

Name of Course Coordinator: Dr. EmanMukattashSignature: Date: October 2023

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

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

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

Dean: -- Signature: ---