



Course Specifications

Course Title:	Modern English Poetry
Course Code:	ENG 339
Program:	Bachelor of Arts in English
Department:	Department of English Language & Literature
College:	College of Languages and Translation
Institution:	Al-Imam Mohammad Ibn Saud Islamic University

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A. Course Identification

1. Credit hours:	2 Hours
2. Course type	
a.	University <input type="checkbox"/> College <input type="checkbox"/> Department <input checked="" type="checkbox"/> Others <input type="checkbox"/>
b.	Required <input checked="" type="checkbox"/> Elective <input type="checkbox"/>
3. Level/year at which this course is offered:	Level 6 / Third Year
4. Pre-requisites for this course (if any):	
ENG 334	
5. Co-requisites for this course (if any):	
None	

6. Mode of Instruction (mark all that apply)

No	Mode of Instruction	Contact Hours	Percentage
1	Traditional classroom	24	75 %
2	Blended	8	25 %
3	E-learning		
4	Distance learning		
5	Other		

7. Contact Hours (based on academic semester)

No	Activity	Contact Hours
1	Lecture	24
2	Laboratory/Studio	8
3	Tutorial	8
4	Others (Tests, classwork, presentations.)	24
	Total	64

B. Course Objectives and Learning Outcomes

1. Course Description
This course aims at helping students recognize the major literary trends of poetry from the twentieth century. The structure of the course is designed to balance a broad survey of modernist movements and its subsequent schools with an in-depth study of individual poems. This approach aims to familiarize students with how different poets conceived of the project of modernizing poetic verse and see modern poetry, not as a singular body of literature, but rather as several lines of innovation, each of them directed at the same goal of updating the literary tradition. The course will, therefore, cover the main thematic and stylistic features of Modernism, War poetry (WWI, WWII), realistic poetry, Imagism, Confessional poetry, ecological poetry and others.
2. Course Main Objective
The main objective of this course is for students to hone their close-reading skills for interpreting modern poetic texts and their formal properties. The sub-objectives below complement the main objective as students will be able to:
<ol style="list-style-type: none"> 1. Describe the historical, social, and cultural forces that prompted modernist movements in poetry. 2. Recognize major poetic movements, trends and schools of the twentieth century. 3. Distinguish between the distinctive methods of poetic experimentation to reconfigure the boundaries of what it meant to write poetry. 4. Analyze and interpret poems in the light of the modernist movements.

5. Engage in critical thinking and writing skills to discuss the poems in light of their poetic features and other material contexts in which they were written.

3. Course Learning Outcomes

CLOs		Aligned PLOs
1	Knowledge and Understanding <i>By the end of the course, students will be able to:</i>	
1.1	Recall the diverse and distinct literary, social and ideological characteristics of modernism and its relevance in poetry.	K2
1.2	Describe the main features/principles of the major modernist schools.	K3
1.3	Recognize the historical, social, and cultural contexts of the modernist poetry.	K5
2	Skills <i>By the end of the course, students will be able to:</i>	
2.1	Analyze key literary devices, the characteristics of modernist poetry, the literary schools and poetic trends.	S2
2.2	Distinguish between the different features of modernist poetic experimentation in light of the major poets and poems.	S3
2.3	Demonstrate an ability to generate ideas, creative works, and perspectives as appropriate to modern English poetry.	S5, S6
2.4	Apply characteristics of modernism to interpret modernist poems and express an understanding of form, tone, purpose, and meaning.	S5, S6
2.5	Evaluate the philosophical, social, and cultural contexts of modernism and its significance beyond that era in each poem.	S7
3	Values <i>By the end of the course, students will be able to:</i>	
3.1	Demonstrate self-efficacy through a willingness to question, learn and take challenges independently.	V1
3.2	Communicate and work effectively on individual tasks, and collaboratively within teams.	V2
3.3	Demonstrate academic integrity in presenting all course related work including ethical conduct in research.	V3

C. Course Content

No	List of Topics	Contact Hours									
1	Course Orientation, Assessment and References. Introduction to the literary, social, and ideological preoccupations of twentieth-century poetry.	2									
2	Twentieth-century major poetic movements and their features: <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>Symbolism</td> <td>Modernism</td> <td>Post-modernism</td> </tr> <tr> <td>Imagism</td> <td>Confessional poetry</td> <td>Ethnic Poetry</td> </tr> <tr> <td>War poetry WWI/WWII</td> <td>Harlem Renaissance</td> <td>Ecological Poetry</td> </tr> </table>	Symbolism	Modernism	Post-modernism	Imagism	Confessional poetry	Ethnic Poetry	War poetry WWI/WWII	Harlem Renaissance	Ecological Poetry	2
Symbolism	Modernism	Post-modernism									
Imagism	Confessional poetry	Ethnic Poetry									
War poetry WWI/WWII	Harlem Renaissance	Ecological Poetry									
3	Symbolism: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i> William Butler Yeats, mysticism, mythology (“Sailing to Byzantium”, “Byzantium”, “The Second Coming”, “The Apparitions”). Robert Frost (“Mending Wall”, “The Road Not Taken”, “Stopping by Woods”)	2									
4	Imagism: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i>	2									

	Thomas Ernest Hulme (“Autumn”, “The Embankment”). D. H. Lawrence (“Snake”). William Carlos Williams (“The Red Wheelbarrow”). Ezra Pound (“In a Station of the Metro”, “Ballad of the Mulberry Road”)	
5	War Poetry: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i> Walt Whitman (“Beat! Beat! Drums!”). Rupert Brooke (“The Soldier”). Isaac Rosenberg (“Break of Day in the Trenches”). Wilfred Owen (“Strange Meeting”, rhyme discord in “Futility”). Siegfried Sassoon (“They”).	2
6	Tutorial: Writing a Critical Response	2
7	Mid-Term exam	2
8	Modernism: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i> T. S. Eliot (“The Love Song of J. Alfred Prufrock”, “The Hollow Men”). Wallace Stevens (“Thirteen Ways of Looking at a Blackbird”, “The Snow Man”). Philip Larkin (“The Whitsun Weddings”). Ted Hughes (“The Owl”). Robert Graves (“Babylon”).	2
9	Confessional Poetry: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i> Sylvia Plath (“Daddy”, “Lady Lazarus”, “Mirror”).	2
10	The Harlem Renaissance: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i> Langston Hughes (“Harlem”, “The Negro Speaks of Rivers”, “The Ballad of the Landlord”). Countee Cullen (“Incident”). Maya Angelou (“I Know Why the Caged Bird Sings”, “Phenomenal Woman”). Gwendolyn Brooks (“The Mother”, “We Real Cool”).	2
11	Postmodern: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i> John Ashbery (“The Painter”). Amiri Baraka (“The Liar”).	2
12	Ethnic: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i> Seamus Heaney (“Digging”). Naomi Shihab Nye (“Two Countries”). Esther Belin (“Night Travel”, “When Roots Are Exposed”).	2
13	Ecological poetry or Green Poetry: <i>(the texts below are recommendations, other representative can be included at the discretion of the coordinator)</i> Mary Oliver (“Sleeping in the Forest”, “The Swan”, “Egrets”). Gary Snyder (“Hay for the Horses”, “Old Bones”). Simon Ortiz (“Burning River”, “The Margins Where We Live”).	2
14	Tutorial: Aspects of Writing a Good Short Paper on Poems	2
15	Revision	2
16	Revision	2
Total		32

D. Teaching and Assessment

1. Alignment of Course Learning Outcomes with Teaching Strategies and Assessment Methods

Code	Course Learning Outcomes	Teaching Strategies	Assessment Methods
1.0	Knowledge and Understanding		
1.1	Recall the diverse and distinct literary, social and ideological characteristics of modernism and its relevance in poetry.	Lectures Presentations Mind-mapping Group discussions Audiovisual materials	-Quizzes (These may include: MCQs, Commentary, Short notes, Essay) -Oral exams (Traditional class\E-class) -Participation -Midterm and final exams.
1.2	Describe the main features/principles of the major modernist schools.		
1.3	Recognize the historical, social, and cultural contexts of the modernist poetry.		
2.0	Skills		
2.1	Analyze key literary devices, the characteristics of modernist poetry, the literary schools and poetic trends.	Lectures Tutorial Group discussions Individual/ Pair work Task-based Session Inquiry-Responses	-Written assignment (Writing a Literary Response) -Papers -Midterm and final exams. (These may include: Commentary, Short notes, Essay)
2.2	Distinguish between the different features of modernist poetic experimentation in light of the major poets and poems.		
2.3	Demonstrate an ability to generate ideas, creative works, and perspectives as appropriate to modern English poetry.		
2.4	Apply characteristics of modernism to interpret modernist poems and express an understanding of form, tone, purpose, and meaning.		
2.5	Evaluate the philosophical, social, and cultural contexts of modernism and its significance beyond that era in each poem.		
3.0	Values		
3.1	Demonstrate self-efficacy through a willingness to question, learn and take challenges independently.	Collaborative Learning Written assignments Making Presentations	-PPT slide show (individual or group work) -Peer or group Discussion -Written Assignments.
3.2	Communicate and work effectively on individual tasks, and collaboratively within teams.		
3.3	Demonstrate academic integrity in presenting all course related work including ethical conduct in research.		

2. Assessment Tasks for Students

#	Assessment task*	Week Due	Percentage of Total Assessment Score
1	Midterms- Choice to allocate either: One Midterm	7 or 8	30%
	Two Midterms	6 or 7 11 or 12	30% or 40%
2	Quizzes	3 / 10	5% or 10%
3	Project or assignment on topics related to the content of the course.	13 / 14	10%

#	Assessment task*	Week Due	Percentage of Total Assessment Score
4	Participation	Weekly	5% or 10%
5	Final exam	16 /17	40%

*Assessment task (i.e., written test, oral test, oral presentation, group project, essay, etc.)

E. Student Academic Counseling and Support

Arrangements for availability of faculty and teaching staff for individual student consultations and academic advice:

- Instructors are available during their assigned office hours usually from two to four hours depending on their teaching loads.
- Instructors devote approximately ten minutes at the end of each lecture for receiving students' questions in relation to the latest lecture as well as the student's revision and self-study problems.
- Instructors are assigned one hour for student academic advising.
- Faculty emails are accessible for students.
- Online interaction between instructor and student is available using the university's official online platforms.

F. Learning Resources and Facilities

1. Learning Resources

Required Textbooks	<p>1- <i>The Penguin Anthology of Twentieth-Century American Poetry</i>, 24 September 2013. Rita Dove (Editor)</p> <p>2- <i>Anthology of Twentieth-Century British and Irish Poetry</i>, March 1, 2001. Keith Tuma (Editor)</p>
Essential References Materials	<p>a. Beach, Christopher. <i>The Cambridge Introduction to Twentieth-Century American Poetry</i>. Cambridge: Cambridge University Press, 2003.</p> <p>b. Childs, Peter. <i>The Twentieth Century in Poetry: A Critical Survey</i>. London: Routledge, 1999.</p> <p>c. Corcoran, Neil (ed.). <i>The Cambridge Companion to Twentieth-Century English Poetry</i>. Cambridge: Cambridge University Press, 2007.</p>
Electronic Materials	<p>http://www.poetryfoundation.org</p> <p>https://www.bookbrowse.com</p> <p>http://www.poemhunter.com</p> <p>https://www.poets.org</p> <p>http://www.poetrysociety.org</p> <p>http://www.loc.gov/poetry</p> <p>http://www.poetseers.org</p> <p>http://www.poetryarchive.org</p> <p>http://www.fishhousepoems.org</p> <p>https://catalog.librivox.org</p> <p>http://wn.com/poem</p> <p>http://www.mptmagazine.com</p>
Other Learning Materials	<p>1. Chris, Baldick. <i>Oxford Dictionary of Literary Terms</i>. Oxford, 2008</p> <p>2. Corcoran, Neill. <i>English Poetry Since 1940</i>. London: Longman Group UK Limited, 1993.</p> <p>3. <i>Dictionary of Literary Terms</i>. Coles, 2003.</p>

	<ol style="list-style-type: none"> 4. Draper, R. P. <i>An Introduction to Twentieth Century Poetry in English</i>. London: Macmillan, 1999. 5. Durrell, Lawrence. <i>A Key to Modern British Poetry</i>. Norman: University of Oklahoma Press, 1970. 6. Everett, Barbara. <i>Poets in their Time: Essays on English Poetry from Donne to Larkin</i>. London: Faber and Faber. 1986. 7. Ferguson, Margret et al. <i>The Norton Anthology of Poetry</i>. Norton 1996. 8. Matterson, Steven and Darryl Jones. <i>Studying Poetry</i>. London: Arnold, 2000. 9. Paul, Jerome J. and Beaty Hunter. <i>The Norton Introduction to Literature</i>. Norton,1998. 10. O'Neill, Michael and Gareth Reeves. <i>Auden, MacNiece, Spender: The Thirties Poetry</i>. London: Macmilla, 1922. 11. Poster, Jem. <i>The Thirties Poets</i>. Buckingham: Open University Press, 1993. 12. Rees, R. J. <i>English Literature: An Introduction for Foreign Readers</i>. Macmillan: 1973. 13. Thwaite, Anthony. <i>Twentieth-Century English Poetry: An Introduction</i>. London: Heinemann. 14. Wildhardt, Mark and Alan Michael Parker (ed). <i>Who's Who in Twentieth Century Poetry</i>. London: Routledge, 2000. 15. Williams, John. <i>Twentieth-Century British Poetry</i>. London: Edward Arnold Ltd, 1987.
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2. Facilities Required

Item	Resources
Accommodation (Classrooms, laboratories, demonstration rooms/labs, etc.)	Classrooms Main Library King Abdullah City Campus Library
Technology Resources (AV, data show, Smart Board, software, etc.)	The university's official cloud server cloud.imamu.edu.sa gives access to faculty and students to multiple Microsoft Office 365 applications such as OneDrive, Teams, SharePoint, Kaizala ...etc. <ul style="list-style-type: none"> • Blackboard • Cisco Webex • AV • Data show • E-podium • overhead projector • electronic whiteboard • course book software • Internet Access
Other Resources (Specify, e.g. if specific laboratory equipment is required, list requirements or attach a list)	

G. Course Quality Evaluation

Evaluation Areas/Issues	Evaluators	Evaluation Methods
Effectiveness of teaching and assessment	Students	Direct
Teaching by the instructor or by the department	Peer Reviewer	Direct
Extent of achievement of course learning outcomes	Conveners / Coordinators	Direct / Indirect
Quality of learning resources	Faculty / Students	Direct / Indirect
Improvement of teaching	Program Leaders	Direct / Indirect
Standards of student achievement	Faculty	Direct

Evaluation areas (e.g., Effectiveness of teaching and assessment, Extent of achievement of course learning outcomes, Quality of learning resources, etc.)

Evaluators (Students, Faculty, Program Leaders, Peer Reviewer, Others (specify))

Assessment Methods (Direct, Indirect)

H. Specification Approval Data

Council / Committee	
Reference No.	
Date	