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| Faculty: Graduate Studies | |
| Department: English Language, Literature & Translation | Program: English Language & Literature |
| Academic Year: | Semester: |



Course Plan

First: Course Information

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|------------------------------------|--|------------------------|------------------------|---------------------|
| Course No.: 0202736 | Course Title: Modern English and American Poetry | Credit Hours: 3 | Theoretical : 3 | Practical: - |
| Prerequisite No. and Title: | | Section No.: | Lecture Time: | |
| Level in JNQF | The Ninth Level | | | |
| Type Of Course: | <input type="checkbox"/> Obligatory University Requirement <input type="checkbox"/> Elective University Requirement <input type="checkbox"/> Obligatory Faculty Requirement <input type="checkbox"/> Elective Faculty Requirement <input checked="" type="checkbox"/> Obligatory Specialization Requirement <input type="checkbox"/> Elective Specialization Requirement <input type="checkbox"/> Ancillary course | | | |
| Type of Learning: | <input checked="" type="checkbox"/> Face-to-Face Learning <input type="checkbox"/> Blended Learning (2 Face-to-Face + 1 Asynchronous) <input type="checkbox"/> Online Learning (2 Synchronous+ 1 Asynchronous) | | | |

Second: Instructor's Information

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|----------------------------|---------------|--------------------------|----------------|------------------|-----------------|
| Course Coordinator: | | | | | |
| Name: | | Academic Rank: | | | |
| Office Number: | | Extension Number: | Email: | | |
| Course Instructor: | | | | | |
| Name: | | Academic Rank: | | | |
| Office Number: | | Extension Number: | Email: | | |
| Office Hours: | Sunday | Monday | Tuesday | Wednesday | Thursday |



Third: Course Description

This course provides a comprehensive study of Modern English and American poetry, focusing on the major poets and movements of the 20th century. Students will explore the works of influential poets such as T.S. Eliot, W.B. Yeats, Ezra Pound, Langston Hughes, and Sylvia Plath, among others, to understand how modernism and subsequent literary movements reshaped poetic forms and themes. Emphasis will be placed on the experimentation with language, form, and structure that characterized this period, as well as the socio-political contexts that influenced poetic expression. By the end of the course, students will gain a nuanced understanding of the key elements that define modern poetry and will develop the analytical skills necessary to critically engage with its diverse voices and themes.

Fourth: Course objectives

The course aims to provide students with a deep understanding of the defining characteristics of Modern English and American poetry, focusing on its themes, forms, and stylistic innovations. Students will explore the influence of historical, cultural, and socio-political contexts on the evolution of modern poetry, examining key figures such as T.S. Eliot, W.B. Yeats, Ezra Pound, Langston Hughes, and Sylvia Plath. Through this study, students will learn to analyze and critically evaluate various poetic techniques and styles, enhancing their ability to engage thoughtfully with complex texts. By the end of the course, students will develop an appreciation for the diversity of voices and perspectives in modern poetry, including those related to identity, race, gender, and social change, and will be able to communicate their insights effectively through both discussion and writing.

Fifth: Learning Outcomes

| <i>Level descriptor according to (JNQF)</i> | <i>CILOs Code</i> | <i>CILOs</i> If any CLO will not be assessed in the course, mark NA. | <i>Associated PILOs Code</i> Choose one PILO for each CILO* | <i>Assessment method</i> Choose at least two methods |
|---|-------------------|--|--|---|
| Knowledge | K1 | Demonstrate understanding of the main characteristics of Modern English and American poetry, including themes, forms, and stylistic innovations. | PK1 | Seminar presentations and participation |
| | K2 | Recognize the major poets and movements of 20th-century English and American poetry and their | PK2 | Seminar presentations and participation |



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| | | contributions to literary modernism. | | |
| | K3 | Explain the influence of historical, cultural, and socio-political contexts on the development of modern poetry | PK3 | Seminar presentations and participation |
| Skills | S1 | Analyze and interpret poems from the modernist and postmodernist movements, using appropriate literary terminology. | PS1 | Seminar presentations and participation |
| | S2 | Compare and contrast different poetic styles and techniques within the works of major modern poets. | PS2 | Seminar presentations and participation |
| | S3 | Develop well-supported critical arguments in both written and oral formats, based on a close reading of selected texts. | PS3 | Seminar presentations and participation |
| Competencies | C1 | Critically evaluate the diverse perspectives and themes present in modern poetry, including issues of identity, race, and gender. | PC1 | Seminar presentations and participation |
| | C2 | Integrate contextual knowledge to enhance understanding of poetic works and their cultural significance. | PC2 | Seminar presentations and participation |
| | C3 | Collaborate effectively in discussions and debates about modern poetry, demonstrating respect for differing viewpoints and interpretations. | PC3 | Seminar presentations and participation |

* P: Program, **K: knowledge, ***S: skills, ****C: competencies.

Sixth: Learning Resources

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| Main Reference: | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> | | |
| Author : Arb, Thomas. And Greg | Issue No.: | Print: 9 th Edition | Publication Year : 1970 |



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| Additional Sources & Websites: | <input type="checkbox"/> Ramazani, Jahan, et al. <i>The Norton Anthology of Modern and Contemporary Poetry</i> . W.W. Norton & Company, 2003. <input type="checkbox"/> Howarth, Peter. <i>The Cambridge Introduction to Modernist Poetry</i> . Cambridge University Press, 2011. |
| Teaching Type: | <input checked="" type="checkbox"/> Classroom <input type="checkbox"/> Laboratory <input type="checkbox"/> Workshop <input type="checkbox"/> MS Teams <input type="checkbox"/> Moodle |

Seventh: Course Structure

| Lecture Date | Course Intended Teaching Outcomes (CILOs) | Topics | Teaching Procedures* | Teaching Methods** | References*** |
|--------------|---|---|----------------------|---|---|
| | K1, K2, K3, S1, S2, S3, C1, C3, | Introduction to Modernism in British Poetry: Context, Characteristics, and Key Themes | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense</i> . 9 th Edition. |
| | K1, K2, K3, S1, S2, S3, C1, C3, | W.B. Yeats: Tradition and Experimentation in Early 20th Century Poetry | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense</i> . 9 th Edition. |
| | K1, K2, K3, S1, S2, S3, C1, C3, | T.S. Eliot and the Modernist Revolution: The Waste Land and Its Impact | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense</i> . 9 th Edition. |
| | K1, K2, K3, S1, S2, S3, C1, C3, | The War Poets: Representations of World War I in British Poetry (Wilfred Owen, Siegfried Sassoon) | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense</i> . 9 th Edition. |
| | K1, K2, K3, S1, S2, S3, C1, C3, | The Role of Imagism and Its Influence on British Poetry: H.D. and Ezra Pound | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense</i> . 9 th Edition. |
| | K1, K2, K3, S1, S2, S3, C1, C3, | Dylan Thomas and the Power of Language in Mid-20th Century British Poetry | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and</i> |



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| | | | | | <i>Sense. 9th Edition.</i> |
| | K1, K2, K3, S1, S2, S3, C1, C3, | Introduction to American Modernism: Historical Context and Key Features | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> |
| | K1, K2, K3, S1, S2, S3, C1, C3, | Robert Frost: Balancing Tradition and Modernity in American Poetry | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> |
| | K1, K2, K3, S1, S2, S3, C1, C3, | Ezra Pound and the Imagist Movement: Shaping Modern American Poetry | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> |
| | K1, K2, K3, S1, S2, S3, C1, C3, | The Harlem Renaissance: Langston Hughes and the Rise of African American Voices | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> |
| | K1, K2, K3, S1, S2, S3, C1, C3, | Wallace Stevens: The Interplay of Imagination and Reality in Modern Poetry | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> |
| | K1, K2, K3, S1, S2, S3, C1, C3, | Confessional Poetry: Exploring Personal Narratives through Sylvia Plath and Robert Lowell | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> |
| | K1, K2, K3, S1, S2, S3, C1, C3, | Term papers discussion | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> |
| | K1, K2, K3, S1, S2, S3, C1, C3, | Term papers discussion | Face-to-face | Lecture, Attendance, participation and discussion | <i>Perrine's Literature: Structure, Sound, and Sense. 9th Edition.</i> |

* Learning procedures: (Face-to-Face, synchronous, and asynchronous).

** Teaching methods: (Lecture, video.....). *** Reference: (Pages of the book, recorded lecture, video....).



Eighth: Assessment methods

| Methods | Online Learning | Blended Learning | Face-To-Face Learning | Specific Course Output to be assessed **If any CILO will not be assessed in the course, mark NA. | | | | | | | | |
|-------------------------|-----------------|------------------|-----------------------|---|----|----|----|----|----|----|----|----|
| | | | | K1 | K2 | K3 | S1 | S2 | S3 | C1 | C2 | C3 |
| First Exam | | | | | | | | | | | | |
| Second Exam | | | | | | | | | | | | |
| Mid-term Exam | | | 30 | X | X | X | X | X | X | X | X | X |
| Participation | | | 10 | X | X | X | X | X | X | X | X | X |
| Asynchronous Activities | | | | | | | | | | | | |
| Quizzes | | | | | | | | | | | | |
| Assignments | | | 20 | | | | X | X | X | X | X | X |
| Group presentation | | | | | | | | | | | | |
| Final Exam | | | 40 | | | | X | X | X | X | X | X |
| Total out of 100 | | | 100 | | | | | | | | | |

Eighth: Course Policies

- All course policies are applied on all teaching patterns (online, blended, and face-to-face Learning) as follows:
 - Punctuality.
 - Participation and interaction.
 - Attendance and exams.
- Academic integrity: (cheating and plagiarism are prohibited).

| Approval | Name | Date | Signature |
|--------------------|------|------|-----------|
| Head of Department | | | |
| Faculty Dean | | | |

