

Faculty: Graduate Studies	
Department: English Language, Literature and Translation	Program: MA
Academic year:	Semester:



Course Plan

First: Course Information

Course No. : 0202743	Course Title: Modernism and Postmodernism	Credit Hours:3	Theoretical:	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 type="checkbox"/> Obligatory Specialization Requirement Requirement		<input checked="" 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

Course Coordinator:		
Name:	Academic Rank:	
Office Number:	Extension Number:	Email:
Course Instructor:		
Name:	Academic Rank:	
Office Number:	Extension Number:	Email:
Office Hours:		



Third: Course Description

This course investigates the major literary movements of Modernism and Postmodernism, exploring their formal innovations, thematic concerns, and philosophical underpinnings. Students will examine key texts that reflect fragmentation, irony, intertextuality, and the questioning of traditional narrative forms. Through critical reading and theoretical engagement, students will trace the evolution of 20th-century literature and its response to modernity, war, identity, and language.

Fourth: Course objectives

- Understand the historical, cultural, and intellectual contexts of Modernism and Postmodernism.
- Analyze formal and thematic elements in representative texts.
- Compare modernist and postmodernist techniques and worldviews.
- Apply theoretical frameworks (e.g., psychoanalysis, deconstruction, poststructuralism).
- Develop independent critical perspectives and scholarly research.

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	Identify key features of modernist and postmodernist literature.	PK1	Participation, assignments, and presentations
	K2	Analyze complex literary forms and experimental styles	PK2	Participation, assignments, and presentations
Skills	S1	Analyze complex literary forms and experimental styles	PS1	Participation, assignments, and presentations
	S2	Evaluate the relationship between literary form and socio-political context	PS2	Participation, assignments, and presentations
Competencies	C1	Formulate original arguments in writing and presentations	PC1	Participation, assignments, and presentations
	C2	Develop independent critical perspectives and scholarly research	PC2	Participation, assignments, and presentations

*CILOs: Course Intended Learning Outcomes; PILOs: Program Intended Learning Outcomes; For each CILO, the PILO could be the same or different.



Sixth: Learning Resources

Main Reference:	Bradbury, Malcolm, and James McFarlane. <i>Modernism: A Guide to European Literature 1890–1930</i> .			
Author:		Issue No.:	Print:	Publication Year: 1991
Additional Sources & Websites:	<ul style="list-style-type: none">• Lyotard, Jean-François. <i>The Postmodern Condition</i>.• Hutcheon, Linda. <i>A Poetics of Postmodernism</i>.• Jameson, Fredric. <i>Postmodernism, or, The Cultural Logic of Late Capitalism</i>.• Woolf, Virginia. <i>To the Lighthouse</i>• Pynchon, Thomas. <i>The Crying of Lot 49</i>			
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	Introduction to Modernism and Postmodernism	Lecture, Discussion and class presentations	Face to Face	
	K1, k2	Definitions and characteristics of Modernism and Postmodernism	Lecture, Discussion and class presentations	Face to Face	The Death of the Author" by Roland Barthes
	K1, k2, S1	historical, cultural, and philosophical contexts: Industrial Revolution, World Wars, and the rise of mass media.	Lecture, Discussion and class presentations	Face to Face	The Work of Art in the Age of Mechanical Reproduction" by Walter Benjamin
	K1, K2, S1	Key philosophical movements: Existentialism, Structuralism, and Post-Structuralism	Lecture, Discussion and class presentations	Face to Face	
	K1, K2, S1, S2	key figures and movements: The Waste Land, Futurism, Dadaism.	Lecture, Discussion and class presentations	Face to Face	



	K1, K2, S1, S2	Modernist Themes and literary Techniques Alienation, fragmentation, and subjectivity in Modernist literature. Stream-of-consciousness, unreliable narration, and literary experimentation	Lecture, Discussion and class presentations	Face to Face	Virginia Woolf, Mrs. Dalloway (selected sections)
	K1, K2, S1, S2	Modernist Literary Figures – T.S. Eliot and James Joyce	Lecture, Discussion and class presentations	Face to Face	T.S. Eliot, The Love Song of J. Alfred Prufrock James Joyce, Ulysses (selected sections)
	K2, S1, C1	The Rise of Postmodernism the cultural and philosophical origins of Postmodernism o Post-World War II skepticism and the breakdown of grand narratives. Rejection of Modernist ideals: pastiche, irony, and intertextuality	Lecture, Discussion and class presentations	Face to Face	Jean-François Lyotard, The Postmodern Condition (selected excerpts)
	K2, S1, C1	Postmodernism and the Question of Identity Postmodernism's focus on multiplicity, fragmentation, and pastiche	Lecture, Discussion and class presentations	Face to Face	Thomas Pynchon, The Crying of Lot 49 (selected sections)
	K2, S1, C1	Postmodernism – Parody, Pastiche, and Hyperreality	Lecture, Discussion and class presentations	Face to Face	Umbert Eco, The Postmodern Condition (excerpts) Jean Baudrillard, Simulacra and

		the blending of high and low culture.			Simulation (excerpts)
	K2, S1, C1	Modernism vs. Postmodernism – Contrasting Worldviews the epistemological and ontological differences between Modernism and Postmodernism Modernism's search for meaning and truth vs. Postmodernism's skepticism toward objective truth.	Lecture, Discussion and class presentations	Face to Face	Comparison between Eliot's and Pynchon's works, focusing on the contrasting themes of modern fragmentation vs. the hyperreal
	S2, C1, C2	The Fragmentation of Language – Modernist and Postmodernist Approaches	Lecture, Discussion and class presentations	Face to Face	Samuel Beckett, Waiting for Godot (Act 1 and 2) Roland Barthes, Writing Degree Zero (selected sections)
	S2, C1, C2	Postmodernism and the End of Metanarratives	Lecture, Discussion and class presentations	Face to Face	Jacques Derrida, Of Grammatology (excerpts)
	S2, C1, C2	The Role of the Reader – Modernist vs. Postmodernist Interpretation Modernist emphasis on subjective experience and the reader's emotional response. Postmodernist emphasis on readerly interpretation, intertextuality, and self-reflexivity.	Lecture, Discussion and class presentations	Face to Face	Roland Barthes, S/Z (excerpts) Italo Calvino, If on a Winter's Night a Traveler (selected sections)
	S2, C1,	Postmodernist Metafiction	Lecture, Discussion and	Face to Face	Jorge Luis Borges

	C2	<p>postmodern texts that draw attention to their own construction.</p> <p>the use of unreliable narrators, narrative disruptions, and self-referential storytelling.</p>	class presentations		
	C1, C2	<p>Postmodernism and the Politics of Representation the deconstruction of cultural and social identities in Postmodern literature.</p> <p>representation and its role in challenging authority, race, gender</p>	Lecture, Discussion and class presentations	Face to Face	Toni Morrison, Beloved (excerpts)

*Teaching 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	S4	S5	C1	C2	C3	C4	C5
First Exam																
Second Exam																
Mid-term Exam			30	X	X		X	X				X	X			
Participation			10	X	X		X	X				X	X			
Asynchronous Activities																
Quizzes																
Assignments			10				X	X				X	X			
Group presentation			10				X	X				X	X			
Final Exam			40	X	X		X	X				X	X			
Total out of 100			100													



Ninth: Course Policies

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

Approval	Name	Date	Signature
Head of Department			
Faculty Dean			

