



Course Specification

— (Bachelor)

Course Title: American Literature After 1900

Course Code: ENG 4308

Program: BA in English Language/ English Language and Literature Track

Department: Department of English

College: College of Social Sciences

Institution: Umm Al-Qura University

Version: 2

Last Revision Date: 18 October, 2023



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A. General information about the course:

1. Course Identification

1. Credit hours: 3

2. Course type

- A. University College Department Track Others
- B. Required Elective

3. Level/year at which this course is offered: Level 10/ Year 4

4. Course general Description:

This course provides a survey of American literature from 1900 to the present, exploring the historical, cultural, and philosophical factors affecting literary production at different periods within this timeframe. Students will critically engage with canonical works of poetry, fiction, prose, and drama by a diverse group of authors in relation to both the texts' formal qualities and conceptual context(s). While the course is organized chronologically in terms of literary periods, it will encourage a more nuanced understanding of periodization that equally focuses on the ruptures and continuities that characterize American literary history. Class discussion will also aim to reinforce students' basic knowledge of modern critical theory and practice through the application of at least one critical approach to one of the assigned texts.

Note: Where longer works are assigned, only excerpts of the texts will be discussed.

5. Pre-requirements for this course (if any):

Foundations of Literary Studies

6. Co-requirements for this course (if any):

None

7. Course Main Objective(s):

Alongside introducing students to the key intellectual, political, social, and aesthetic forces that shaped American literature after 1900, this course aims to bolster students' literary critical skills through the analysis of a wide range of forms, genres and authors within their historical contexts.

2. Teaching mode (mark all that apply)

No	Mode of Instruction	Contact Hours	Percentage
1	Traditional classroom	3 hours per week	90%
2	E-learning	-	-
3	Hybrid <ul style="list-style-type: none"> ● Traditional classroom ● E-learning 	-	-
4	Distance learning	-	-
5	Others		10%



3. Contact Hours (based on the academic semester)

No	Activity	Contact Hours
1.	Lectures	25 hours
2.	Laboratory/Studio	
3.	Field	
4.	Tutorial	
5.	Others: Exams, Discussion Board, Online Content	5 hours
Total		30 hours

B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods

Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
1.0	Knowledge and understanding			
1.1	Critique the forms, modes and key texts of American literature after 1900.	K2	<ul style="list-style-type: none"> - Traditional lecturing. - Reading critical articles. - Seminars. 	<ul style="list-style-type: none"> - Quizzes and exams.
1.2	Examine the political, scientific, historical and cultural contexts that shaped the assigned texts.	K2	<ul style="list-style-type: none"> - Traditional lecturing. - Reading critical articles. - Seminars. 	<ul style="list-style-type: none"> - Quizzes and exams. -Class discussion.
1.3	Evaluate possible interrelationships between the selected texts and works of visual culture such as theatre, film and other art forms.	K3	<ul style="list-style-type: none"> - Traditional lecturing. - Engaging with other art forms in class and online. - Reading critical articles. 	<ul style="list-style-type: none"> - Quizzes and exams. -Class discussion. -Online discussion.
2.0	Skills			
2.1	Interpret texts critically and analytically.	S2	<ul style="list-style-type: none"> - Traditional lecturing. - Class discussion. 	<ul style="list-style-type: none"> - Open-book quizzes.



Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
			<ul style="list-style-type: none"> - Online discussion. - Reading analytical essays. - Seminars. - Interactive workshops. 	<ul style="list-style-type: none"> - Analytical exam questions. - Translation assignment. - Class discussion
2.2	Demonstrate research and analytical skills.	S5	<ul style="list-style-type: none"> - Traditional lecturing. - Reading analytical essays. - Research seminars. - Interactive workshops. 	<ul style="list-style-type: none"> - Analytical essay assignment.
2.3	Build well-constructed responses (creative or academic) that reflect independent and personal understanding of the selected texts.	S3	<ul style="list-style-type: none"> - Class discussion. - Exposure to creative content online or in class. - Reading analytical essays. - Reading creative content. - Interactive workshops. 	<ul style="list-style-type: none"> - Analytical essay assignment. - Analytical exam questions. - Creative assignment.
2.4	Analyze possible interrelationships between the selected texts and visual artworks (theater, film and art forms) both local and international.	S2	<ul style="list-style-type: none"> - Analyzing or engaging with other art forms in class or online. - Reading critical articles. - Watching documentaries and critical content. - Interactive workshops. 	<ul style="list-style-type: none"> - Class discussion. - Online discussion. - Translation assignment.
3.0	Values, autonomy, and responsibility			
3.1	Demonstrate ethical behavior in all professional, personal and academic contexts.	V1	<ul style="list-style-type: none"> - Traditional lecturing 	<ul style="list-style-type: none"> - Class discussion. - Projects





Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
3.2	Work responsibly and autonomously when performing a task individually or within a team.	V2	<ul style="list-style-type: none"> - Reading scholarly articles. - Traditional lecturing - Class discussion. - Watching documentaries. 	Assignments

C. Course Content

No	List of Topics	Contact Hours
1	Course overview	2
2	<p>Introduction: American Literature 1865-1914 [A revision of what has been covered in the previous course, American Literature Before 1900 (ENG 3307), and a more extended discussion of the later part of the century]</p> <ul style="list-style-type: none"> • Note: Students should be given an abridged version of the introductory section to this period, one that highlights the significant historical, linguistic, political, and philosophical forces that shaped the period's literary production. This can be done by highlighting or summarizing the important sections of the introduction. Alternatively, the instructor may contact the department's curricula committee to check if the abridged material has been previously prepared by the committee or by previous course instructors. <p><u>Suggested writers and texts:</u></p> <ul style="list-style-type: none"> • (1891) José Martí, "Our America" • (1891) Mary E. Wilkins Freeman, <i>A New England Nun and Other Stories</i> • (1892) Anna Julia Cooper, <i>A Voice from the South</i> • (1892) Charlotte Perkins Gilman, "The Yellow Wall-paper" • (1893) Stephen Crane, <i>Maggie: A Girl of the Streets</i> • (1893) Frederick Jackson Turner, <i>The Significance of the Frontier</i> • (1900) Theodore Dreiser, <i>Sister Carrie</i> • (1903) W. E. B. Du Bois, <i>The Souls of Black Folk</i> • (1903) Jack London, <i>The Call of the Wild</i> • (1912) James Weldon Johnson, <i>The Autobiography of an Ex-Colored Man</i> 	8
3	<p>Introduction: 1914-1945</p> <ul style="list-style-type: none"> • Note: Students should be given an abridged version of the introductory section to this period. <p><u>Suggested writers and texts:</u></p> <ul style="list-style-type: none"> • Ezra Pound, "In a Station of the Metro" • Robert Frost, "Home Burial" • Edwin Arlington Robinson • Carl Sandburg, "Chicago" 	8



- Ezra Pound, *Cantos*
- Willa Cather, *My Ántonia*
- Carl Sandburg, “Grass”
- Amy Lowell, “A Decade”
- T. S. Eliot, *The Waste Land*
- Langston Hughes, “The Negro Speaks of Rivers”
- Wallace Stevens, “Sunday Morning”
- F. Scott Fitzgerald, *The Great Gatsby*
- E. E. Cummings, “i sing of Olaf glad and big”
- William Carlos Williams, “This Is Just to Say”
- Hurston, “Characteristics of Negro Expression”
- William Faulkner, “Barn Burning”
- Richard Wright, “The Man Who Was Almost a Man”
- Eugene O’Neill, *Long Day’s Journey into Night*
- Wallace Stevens, “Of Modern Poetry”
- Langston Hughes, “Madam and Her Madam” and Gertrude Stein
- Dorothy Parker: Big Blonde
- Sherwood Anderson
- Claude Mckay
- W. E. B. Du Bois: From “Criteria of Negro Art”
- Langston Hughes: From “The Negro Artist And The Racial Mountain”
- Zora Neale Hurston: From “Characteristics of Negro Expression”, “Sweat”, “The Eatonville Anthology”, or “How It Feels to Be Colored Me”
- Richard Wright: From “Blueprint for Negro Writing”
- Katherine Anne Porter
- Nella Larsen, “Passing”
- Djuna Barnes
- Edna St. Vincent Millay
- E. E. Cummings
- Jean Toomer
- William Faulkner
- Hart Crane
- F. Scott Fitzgerald
- Ernest Hemingway
- Countee Cullen
- Richard Wright
- Ann Petry

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Writing Workshop:

- Writing “Personal Annotations and Reflections” and expanding them into “Reading Notes”.
- **Note:** In Foundations of Literary Studies (ENG 2301) and Literary Criticism in Practice (ENG 2302), students practiced the “Five Common Writing Tasks in Literature Courses” that are defined by the *Norton* series. In this course (and the rest of the survey courses), students should continue to practice writing critical “Annotations” and developing them into “Reading Notes”.

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- The instructor can obtain a copy of the PowerPoint slides defining the “Five Common Writing Tasks in Literature Courses” from the department’s curricula committee.
- For the Workshop to be effective, it is preferable that the assigned text be short and one that is unfamiliar to the students so that they can read it and spontaneously respond to it in class without resorting to critical readings from external sources. The text can be chosen from the wide selection of canonical works in the assigned textbook. Students would be expected to write marginal notes on the text and then expand them into “Reading Notes”. The “Reading Notes” can be as short as one paragraph and as long as one page and they should critically respond to the following questions:
 1. How do the formal and textual elements of the work contribute to its meaning? (**close reading**)
 2. How does the text represent or reflect aspects of the literary period in which it was written? (**contextual reading**)
- Both the marginal annotations and the expanded notes should be submitted in class.
- The goal of this activity is to assign a writing task that is less demanding than an essay but one that will, nonetheless, allow students to further practice critical analysis in a spontaneous setting.

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Introduction: American Literature 1945-Present

- **Note:** Students should be given an abridged version of the introductory section to this period.

Suggested writers and texts:

- Eudora Welty, “Petrified Man”
- Tennessee Williams, *A Streetcar Named Desire*
- Arthur Miller, *Death of a Salesman*
- Ralph Ellison, *Invisible Man*
- Flannery O’Connor, “Good Country People”
- Allen Ginsberg, *Howl*
- Jack Kerouac, *On the Road*
- Gwendolyn Brooks, “We Real Cool”
- Amiri Baraka (LeRoi Jones), “An Agony. As Now.”
- Frank O’Hara, “A Step Away from Them”
- Sylvia Plath, “Daddy”
- Alice Walker, “Everyday Use”
- Raymond Carver, “Cathedral”
- Toni Morrison, “Recitatif”
- Amy Tan, *The Joy Luck Club*
- Octavia Butler, “Bloodchild”
- Elizabeth Bishop
- Saul Bellow
- Robert Lowell
- Charles Olson
- Audre Lorde

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	<ul style="list-style-type: none"> • Denise Levertov • James Baldwin • John Ashbery • W. S. Merwin • Anne Sexton • Adrienne Rich • Martin Luther King Jr. • Philip K. Dick • Ursula K. Le Guin • John Updike • Mary Oliver • Lucille Clifton • Don DeLillo • Raymond Carver • Ishmael Reed • Maxine Hong Kingston • Billy Collins • Gloria Anzaldúa • Louise Glück • August Wilson • Tim O'Brien • Leslie Marmon Silko • Joy Harjo • Sandra Cisneros • Louise Erdrich • Natasha Trethewey 	
6	Midterm Examination and Quiz	3
Total		30

D. Students Assessment Activities

No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
1.	<p>Midterm Exam: The exam should contain at least 5% subjective questions dedicated to measuring the students' ability to analyze and think critically.</p> <p>Students should be held responsible for language mistakes. A "reasonable" percentage of the grade should be allocated to language and punctuation problems.</p>	6	25%
2.	<p>Participation (Discussion in class and online):</p> <p>Students should be encouraged to speak up and express their opinion on a variety of topics and issues related to the course.</p>	weekly	10%



No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
3.	Pop Quiz(zes) or an alternative in-class activity: This is to ensure that students are reading the assigned material and preparing for class discussion.	1-11	10%
4.	InQuisitive (The electronic Norton Platform) The instructor should at least assign 4 assignments using this e-learning tool.	2-9	5%
5.	Assignment: “Annotations and Reading Notes” <ul style="list-style-type: none"> • Writing “Personal Annotations and Reflections” and expanding them into “Reading Notes”. • Note: In Foundations of Literary Studies (ENG 2301) and Literary Criticism in Practice (ENG 2302), students practiced the “Five Common Writing Tasks in Literature Courses” that are defined by the <i>Norton</i> series. In this course (and the rest of the survey courses), students should continue to practice writing critical “Annotations” and developing them into “Reading Notes”. • The instructor can obtain a copy of the PowerPoint slides defining the “Five Common Writing Tasks in Literature Courses” from the department’s curricula committee. • For the Workshop to be effective, it is preferable that the assigned text be short and one that has <u>not been previously read by the students</u> so that they can read it and spontaneously respond to it in class. The text can be chosen from the wide selection of canonical works in the assigned textbook. Students would be expected to write marginal notes on the text and then expand them into “Reading Notes”. The “Reading Notes” can be as short as one paragraph and as long as one page and they should critically respond to the following questions: 1. How do the formal and textual elements of the work contribute to its meaning? (close reading) 	3 or 6	10%





No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
	<p>2. How does the text represent or reflect aspects of the literary period in which it was written? (contextual reading)</p> <ul style="list-style-type: none"> Both the marginal annotations and the expanded notes should be submitted in class. The goal of this activity is to assign a writing task that is less demanding than an essay but one that will, nonetheless, allow students to further practice critical analysis in a spontaneous setting. <p>Topics, guidelines and deadlines should be specified at the beginning of the course.</p> <p>Assignments should be marked for structure, punctuation, content and proper citation of sources.</p> <p>A clear rubric should be followed.</p>		
6.	<p>Final Exam: The exam should contain at least 10% subjective questions dedicated to measuring the students' ability to analyze and think critically.</p> <p>Students should be held responsible for language mistakes. A "reasonable" percentage of the grade should be allocated to language and punctuation problems</p>	13	40%

*Assessment Activities (i.e., Written test, oral test, oral presentation, group project, essay, etc.).

E. Learning Resources and Facilities

1. References and Learning Resources

Essential References	The Norton Anthology of American Literature, edited by Robert S. Levine, 10 th edition (New York & London: Norton & Company, 2018), <u>or the latest edition of this textbook.</u>
Supportive References	
Electronic Materials	The assigned textbook is equipped with an e-learning platform that offers a number of interactive e-learning tools and resources. These include the Close-Reading Workshop as well as InQuisitive tools.
Other Learning Materials	



2. Required Facilities and equipment

Items	Resources
Facilities (Classrooms, laboratories, exhibition rooms, simulation rooms, etc.)	Classrooms and computers (or e-readers)
Technology equipment (projector, smart board, software)	Projectors
Other equipment (depending on the nature of the specialty)	NA

F. Assessment of Course Quality

Assessment Areas/Issues	Assessor	Assessment Methods
Effectiveness of teaching	Students	Institutionally controlled questionnaires (Direct)
Effectiveness of Students assessment	Peer Reviewer	Institutionally controlled questionnaires/ Peer-review procedure. (Direct)
Quality of learning resources	Students	Institutionally controlled questionnaires (Direct)
The extent to which CLOs have been achieved	Course Instructor	Exams, assignments, and class discussions (Direct)
Other		

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

Assessment Methods (Direct, Indirect)

G. Specification Approval

COUNCIL /COMMITTEE	DEPARTMENT COUNCIL
REFERENCE NO.	424040414453 / 132022
DATE	2023 - 1445

