



Course Specification

— (Bachelor)

Course Title: British Literature After 1789

Course Code: ENG 3306

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 8/ Year 3

4. Course general Description:

This course provides a survey of British literature from 1789 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 British 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 British literature after 1789, 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 associated with a certain genre in a certain literary period.	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. - Analytical exam questions.



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"> - 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			





Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
3.1	Demonstrate ethical behavior in all professional, personal and academic contexts.	V1	- Traditional lecturing - Reading scholarly articles.	Class discussion. Projects Assignments
3.2	Work responsibly and autonomously when performing a task individually or within a team.	V2	- Traditional lecturing - Class discussion. - Watching documentaries.	

C. Course Content

No	List of Topics	Contact Hours
1	Course overview	2
2	<p>Introduction: The Romantic Period</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>Suggested writers and texts:</p> <ul style="list-style-type: none"> Mary Wollstonecraft, <i>A Vindication of the Rights of Woman</i> Blake, <i>Songs of Experience</i> William Wordsworth and Samuel Taylor Coleridge, <i>Lyrical Ballads</i> Jane Austen, <i>Sense and Sensibility</i> Lord Byron Austen, <i>Pride and Prejudice</i>. Coleridge, <i>Christabel</i>, "Kubla Khan." John Keats, <i>Poems</i> Mary Shelley, <i>Frankenstein</i> William Hazlitt, <i>The Spirit of the Age</i> Mary Shelley, <i>The Last Man</i> Charles Lyell, <i>Principles of Geology</i> 	8
3	<p>Introduction: The Victorian Age</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"> • Alfred Lord Tennyson, <i>Poems, Chiefly Lyrical</i> • Tennyson, <i>Poems</i> • Thomas Carlyle • Robert Browning, <i>Dramatic Lyrics</i> • Charlotte Brontë, <i>Jane Eyre</i> • Emily Brontë, <i>Wuthering Heights</i> • Elizabeth Gaskell, <i>Mary Barton and Nort and South</i> • Tennyson, <i>In Memoriam</i>, “The Lotus Easters”, “Ulysses” and “Tithonus” • Elizabeth Barrett Browning • Christina Rossetti, <i>Goblin Market</i> • Mill, <i>The Subjection of Women</i> • Thomas Hardy • Shaw, <i>Mrs. Warren’s Profession</i> • Wilde, <i>The Importance of Being Earnest</i>. 	8
4	<p>Writing Workshop:</p> <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 is <u>unfamiliar to the students</u> 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: <ol style="list-style-type: none"> 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. 	3





5	<p>Introduction: The Twentieth and Twenty-First Centuries</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"> • Joseph Conrad, <i>Heart of Darkness</i> • George Bernard Shaw, <i>Pygmalion</i> • Ezra Pound, “A Few Don’ts by an Imagiste” • T. S. Eliot, “The Love Song of J. Alfred Prufrock” and <i>The Waste Land</i> • Gerard Manley Hopkins, <i>Poems</i> • Woolf, <i>A Room of One’s Own</i> • Doris Lessing, “To Room Nineteen” • W. H. Auden, <i>Another Time</i> and <i>Collected Poems</i> • Yates, “The Second Coming” and “The Second Coming” • Dylan Thomas • George Orwell, <i>Animal Farm</i>, <i>Nineteen Eighty-Four</i> and “<i>Shooting an Elephant</i>” • Samuel Beckett’s <i>Waiting for Godot</i> • Chinua Achebe, <i>Things Fall Apart</i> • Jean Rhys, <i>Wide Sargasso Sea</i> • Margaret Atwood, <i>The Handmaid’s Tale</i> • Kazuo Ishiguro, <i>The Remains of the Day</i> and “A Village After Dark” • Caryl Phillips • Seamus Heaney: “Digging” (1966), “The Forge” (1969) • Hanif Kureishi: “My Son the Fanatic” (1997) • 	7
6	Midterm Examination and Quiz	2
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 English Literature: The Romantic Period/The Victorian Age/The Twentieth Century and After, vols. D, E & F, 10th edition, ed. Stephen Greenblatt (New York & London: Norton & Company, 2018), <u>or the latest edition of this textbook.</u>
Supportive References	M.H. Abrams and Geoffrey Harpham: A Glossary of Literary Terms 11th edition (Cengage Learning, 2015). The Oxford English Literary History (Oxford: Oxford University Press, 2017) (13 Volumes).





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. https://victorianweb.org/ https://literature.britishcouncil.org/writers
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





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