



Course Specification

— (Bachelor)

Course Title: Postwar Fiction

Course Code: ENG 3314

Program: BA in English Language

Department: Department of English

College: College of Social Sciences.

Institution: Umm Al-Qura University.

Version: 2

Last Revision Date: 2023



Table of Contents

A. General information about the course:	3
B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods	4
C. Course Content	4
D. Students Assessment Activities	5
E. Learning Resources and Facilities	5
F. Assessment of Course Quality	5
G. Specification Approval	6





A. General information about the course:

1. Course Identification

1. Credit hours:					
3					
2. Course type					
A.	<input type="checkbox"/> University	<input type="checkbox"/> College	<input checked="" type="checkbox"/> Department	<input type="checkbox"/> Track	<input type="checkbox"/> Others
B.	<input type="checkbox"/> Required		<input checked="" type="checkbox"/> Elective		
3. Level/year at which this course is offered:					
The course can be taken at any level in the last two years of the program after passing the requirements.					
4. Course general Description:					
<p>This course aims at introducing students to works of fiction produced in the aftermath of WWII. Both British and American literary creations will be covered and analyzed in relation to the changing social, political and philosophical concerns of the era. Since most of the prominent post-war literary creations belong to the mid-century period, the course will focus on how they function as a transition from modernism to postmodernism and how they sometimes depict a return of sorts to social realism. Special concern should be given to trauma theory, postmodernism as a delayed response to the trauma of the war, metafictionality and the novel, second wave feminism, the changing understanding of human psychology and the growing suspicion of science and evolutionary biology in the aftermath of the holocaust and the eugenics movement.</p> <p>Note: Students will focus only on one of the key texts suggested in the list of topics. Other texts may be mentioned as examples of a specific literary theme or movement and will not be discussed in detail.</p>					
5. Pre-requirements for this course (if any):					
Literary Criticism in Practice					
6. Co-requirements for this course (if any):					
None					
7. Course Main Objective(s):					
The main objective of this course is to familiarize students with the distinct qualities of postwar fiction and its development.					

2. Teaching mode (mark all that apply)

No	Mode of Instruction	Contact Hours	Percentage
1	Traditional classroom	3 hours per week	100%
2	E-learning		
3	Hybrid <ul style="list-style-type: none"> ● Traditional classroom ● E-learning 		





No	Mode of Instruction	Contact Hours	Percentage
4	Distance learning		

3. Contact Hours (based on the academic semester)

No	Activity	Contact Hours
1.	Lectures	28 hours
2.	Laboratory/Studio	
3.	Field	
4.	Tutorial	
5.	Others (specify): Exams	2 hours
Total		

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 and modes of postwar fiction from 1945 to the end of the 20th century.	K2	<ul style="list-style-type: none"> - Traditional lecturing. - Reading critical articles. - Seminars 	Quizzes and exams.
1.2	Examine the political, scientific, historical and cultural contexts that shaped the assigned texts	K2		
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. - Reading critical articles. - Seminars. 	<ul style="list-style-type: none"> - Quizzes and exams. - Class discussion. Online discussions
2.0	Skills			
2.1	Interpret texts critically and analytically.	S2	<ul style="list-style-type: none"> - Traditional lecturing. - Class discussion. 	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. 	<p>Analytical exam questions.</p> <p>Analytical essay assignment.</p> <p>Class discussion</p>
2.2	Demonstrate research and analytical skills	S5	<ul style="list-style-type: none"> - Traditional lecturing. 	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. - Online discussion. - Reading analytical essays. - Seminars - Interactive workshops. 	<p>Analytical essay assignment.</p> <p>Analytical exam questions.</p> <p>Creative assignment</p>
2.4	Analyze the influence of the selected texts on theater, film and other 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. 	<p>Class discussion.</p> <p>Online discussion.</p> <p>Analytical assignment.</p> <p>Creative assignment</p>
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 - Reading scholarly articles. 	<p>Class discussion.</p> <p>Projects</p> <p>Assignments</p>





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"> - Traditional lecturing - Class discussion. - Watching documentaries 	
...				

C. Course Content

No	List of Topics	Contact Hours
1.	<p>Introduction: What is postwar fiction? What literary movements does it incorporate? What basic themes does it tackle? How did it begin? How did it develop? Postmodernism and the Growing Divide between Science and the Humanities and the Decline of Literary Studies</p>	3
2.	<p>Social Realism Suggested Texts: The Grass is Singing by Doris Lessing, To Kill a Mockingbird by Harper Lee, The Catcher in the Rye by J.D Salinger, East of Eden by John Steinbeck, The Old Man and the Sea by Earnest Hemingway, Invisible Man by Ralph Ellison.</p>	3
3.	<p>Spirituality in a Barren world: Suggested Texts: William Golding's <i>Pincher Martin</i>, Irish Murdoch's <i>The Bell</i>.</p>	3
4.	<p>Psychology, Human Nature and Mental Illness: Suggested Texts: William Golding's <i>Lord of the Flies</i>, <i>Free Fall</i>, <i>Pincher Martin</i> and <i>The Inheritors</i>, Ken Kesey's <i>One Flew Over the Cuckoo's Nest</i>, <i>Canopus in Argos</i> by Doris Lessing</p>	3
5.	<p>Dystopia and Utopia: Suggested Texts: Huxley's <i>Brave New World</i>, William Golding's <i>Lord of the Flies</i>, Thomas Moore's <i>Utopia</i>.</p>	3
6.	Midterm or Quizzes	2
7.	<p>Feminism and Science Fiction: Trauma Theory, Postmodernism and Feminism:</p>	3





	Suggested Texts: The Handmaid's Tale by Margaret Atwood, The color Purple by Alice Walker, Beloved by Toni Morrison, The Golden Notebook by Doris Lessing.	
8.	Detailed discussion of a novel of the instructor's or preferably the students' choice	10
Total		30

D. Students Assessment Activities

No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
1.	<p>Midterms or Quizzes: 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> <p>A clear rubric should be followed.</p>	6	30%
2.	<p>Assignments or Quizzes: - Teachers have a choice between implementing quizzes and exams such as open-book exams and reading quizzes or assignments. - Assignments can include annotations, short written responses or analytical essays. - Topics, guidelines and deadlines should be specified at the beginning of the course. Assignments should be marked for structure, punctuation, content and proper citation of sources. A clear rubric should be followed.</p>	9	10%
3.	<p>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%
4.	<p>Final: The exam should contain at least 20% 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</p>	13	50%





No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
	should be allocated to language and punctuation problems. A clear rubric should be followed.		

*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	Any of the suggested Texts above.
Supportive References	<p>This list is for the teachers who wish to teach this course. Depending on the choice of texts, teachers can choose which sources to share with their students.</p> <p>Adams, Jenni. <i>Magic Realism in Holocaust Literature: Troping the Traumatic Real</i>. Houndmills: Palgrave Macmillan, 2011.</p> <p>Baron-Cohen, Simon. <i>The Science of Evil: on Empathy and the Origins of Cruelty</i>. New York: Basic Books, 2011.</p> <p>Becker, Ernest. <i>The Denial of Death</i>. New York: Free Press, 1973.</p> <p>Bérubé, Michael. 'The Humanities, Declining? Not According to the Numbers'. <i>The Chronicles of Higher Education</i>, 1 Jul. 2013.</p> <p>Bracken, Patrick J. 'Post-modernity and post-traumatic stress disorder'. <i>Social Science and Medicine</i> 53 (2001): 733–743.</p> <p>Brockmeier, Jens. 'Language, Experience, and the "Traumatic Gap" How to Talk about 9/11?'. <i>Health, Illness and Culture: Broken Narratives</i>. Ed. Lars-Christer Hyden, and Jens Brockmeier. New York: Routledge, 2008.</p> <p>Clements, James. <i>Mysticism and the Mid-century Novel</i>. Basingstoke: Palgrave Macmillan, 2012. Web. 23rd Sep. 2013.</p> <p>Darwin, Charles. <i>The Descent of Man and Selection in Relation to Sex</i>. Vol. 1. New York: D. Appleton and Company, 1872.</p> <p>_____. <i>The Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life</i>. Cambridge: Cambridge University Press, 2009.</p> <p>Eagleton, Terry. 'Capitalism, Modernism and Postmodernism'. <i>Against the Grain: Selected Essays 1975 to 1985</i>. Norfolk: Thetford Press, 1986.</p>





Ellis, John M. *Literature Lost: Social Agendas and the Corruption of the Humanities*. New Haven and London: Yale University Press, 1997.

Frank, Arthur W. 'Caring for the Dead: Broken Narratives of Internment'. *Health, Illness and Culture: Broken Narratives*. Ed. Lars-Christer Hyden, and Jens Brockmeier. New York: Routledge, 2008.

Freud, Sigmund. *Civilization and Its Discontents*. Trans. James Strachey. New York: W. W. Norton and Company Inc., 1962.

Fromm, Erich. *Escape from Freedom*. New York: Open Road Integrated Media, 2013.

____. *The Sane Society*. Abingdon: Routledge, 2002. Print.

Galton, Francis. *Essays in Eugenics*. London: Macmillan, 1909.

Geyer, Anne L., and Roy F. Baumeister. 'Religion, Morality, and Self-Control Values,

Virtues, and Vices'. *Handbook of the Psychology of Religion and Spirituality*. Ed. Raymond F. Paloutzian and Crystal L. Park. New York: Guilford Press, 2005. Gibbs, Alan. *Contemporary American Trauma Narratives*. Edinburgh: Edinburgh University Press, 2014.

Gilman, Sander L.. 'Collaboration, the Economy, and the Future of the Humanities'. *Critical Inquiry* 30.2 (2004): 384-390.

Goldenberg, Jamie L. and Tomi-Ann Roberts. 'The Beast within the Beauty: An Existential Perspective on the Objectification and Condemnation of Women'. *Handbook of Experimental Existential Psychology*. Ed. Jeff Greenberg, Sander L. Koole and Tom Pyszczynski. New York, London: The Gilford Press, 2004.

Greteman, Blaine. 'It's the End of the Humanities as We Know It'. *New Republic*, 13th Jun. 2014.

Kernan, Alvin B. *The Death of Literature*. New Haven and London: Yale University Press, 1990.

LaCapra, Dominick. *Writing History, Writing Trauma*. Baltimore and London: John Hopkins University Press, 2001.

Paulson, Ronald. *Sin and Evil: Moral Values in Literature*. New Haven and London: Yale University Press, 2007.

Pinker, Steven. *The Blank Slate: The Modern Denial of Human Nature*. New York: Viking Penguin, 2002.

Pyszczynski, Tom, Jeff Greenberg and Sander L. Koole. 'Experimental Existential Psychology: Exploring the Human Confrontation with





<p>Reality'. Handbook of Experimental Existential Psychology. Ed. Jeff Greenberg, Sander L. Koole and Tom Pyszczynski. New York, London: The Gilford Press, 2004.</p> <p>Pyszczynski, Tom, Sheldon Solomon and Jeff Greenberg. In the Wake of 9/11: The Psychology of Terror. Washington: American Psychological Association, 2002.</p> <p>Sokal, Allan D.. 'A Physicist Experiments with Cultural Studies'. Lingua Franca May/Jun 1996: n.pag.</p> <p>Washburn, S. L. 'The Piltdown Hoax'. American Anthropologist 55 (1953): 759-62.</p> <p>Waugh, Patricia. Metafiction: The Theory and Practice of Self-conscious Fiction. London: Routledge, 1984.</p> <p>Whitehead, Anne. Trauma Fiction. Edinburgh: Edinburgh University Press, 2004.</p> <p>Wilson, Edward O.. Consilience: Unity of Knowledge. New York: Vintage Books, 1999.</p> <p>Woodring, Carl R. Literature: An Embattled Profession. New York: Columbia University Press, 1999.</p>	<p>Reality'. Handbook of Experimental Existential Psychology. Ed. Jeff Greenberg, Sander L. Koole and Tom Pyszczynski. New York, London: The Gilford Press, 2004.</p> <p>Pyszczynski, Tom, Sheldon Solomon and Jeff Greenberg. In the Wake of 9/11: The Psychology of Terror. Washington: American Psychological Association, 2002.</p> <p>Sokal, Allan D.. 'A Physicist Experiments with Cultural Studies'. Lingua Franca May/Jun 1996: n.pag.</p> <p>Washburn, S. L. 'The Piltdown Hoax'. American Anthropologist 55 (1953): 759-62.</p> <p>Waugh, Patricia. Metafiction: The Theory and Practice of Self-conscious Fiction. London: Routledge, 1984.</p> <p>Whitehead, Anne. Trauma Fiction. Edinburgh: Edinburgh University Press, 2004.</p> <p>Wilson, Edward O.. Consilience: Unity of Knowledge. New York: Vintage Books, 1999.</p> <p>Woodring, Carl R. Literature: An Embattled Profession. New York: Columbia University Press, 1999.</p>
Electronic Materials	
Other Learning Materials	

2. Required Facilities and equipment

Items	Resources
facilities (Classrooms, laboratories, exhibition rooms, simulation rooms, etc.)	Classrooms
Technology equipment (projector, smart board, software)	Screens and Projectors
Other equipment (depending on the nature of the specialty)	





F. Assessment of Course Quality

Assessment Areas/Issues	Assessor	Assessment Methods
Effectiveness of teaching	Students Peer reviewer The institution	Institutionally controlled questionnaires/ Peer-review procedure.
Effectiveness of Students assessment	Teachers	Exams, assignments, and class discussions.
Quality of learning resources	Students Teachers	Institutionally controlled questionnaires
The extent to which CLOs have been achieved		
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

