

## Module Specification: A335 A & B (Literature in Transition)

1. Factual information			
<b>Module title</b>	A335A&B: Literature in Transition	<b>Level</b>	6
<b>Module tutor</b>	Veena Vijaya, GCC	<b>Credit value</b>	16 credit hours
<b>Module type</b>	Taught	<b>Notional learning hours</b>	2 hours / week

2. Rationale for the module and its links with other modules
<p>As the module title indicates, the emphasis in A335 is on literary transitions and processes rather than apparently stable, received or conventional categories of texts/authors/genres/periodization. This is a crucial dimension of the field for the period in question in A335, consistent with critical and technological developments relevant to literary study. Accordingly, the three blocks of this module progressively introduce challenges and shifts in the production, reception and criticism of literature: from relatively narrow Anglophone to global circuits, from literature in print to literature amidst different media, from being centred on dominant identities to becoming pluralistic, and so on. Students will encounter a significant number of 'canonical' and well-known set texts as well as a small number of relatively unfamiliar set texts: these cross various conventional generic and media boundaries; are available to multiple critical perspectives; derive from diverse contexts (predominantly from the UK, but also well beyond and including a few translations into English).</p> <p>A335 will consolidate and develop the skills and knowledge acquired by students on level 4 &amp; 5 modules in Literature (EL121, AA100, and A230), in particular through:</p> <ol style="list-style-type: none"><li>The development of students' specialist knowledge, conceptual frameworks and terminology</li><li>The introduction of a more meta-level focus on approaches and discourses, via key critical and theoretical debates in the field</li><li>The development of students' critical and analytic skills in relation to primary and secondary texts, including critical research literature</li><li>The further development of students' ability to critically evaluate and synthesise ideas from a range of sources.</li><li>Further development of students' ability to present clearly evidenced and constructed arguments in writing.</li></ol> <p>It will contribute to further development of key skills from level 4 modules and enhance students' personal and career development through helping them to recognize and manage their skills and knowledge in support of their own goals.</p>

## 2. Rationale for the module and its links with other modules

## 3. Aims of the module

The underlying principle of the module design has been to provide:

- ✓ a sound grounding and adequate coverage for students from 1800 literature to the present.
- ✓ offering considerable scope for students to explore specific texts, contexts, literary processes and critical perspectives in depth.

## 4. Pre-requisite modules or specified entry requirements

### Course Prerequisites:

- **A335A:** A230B: Reading and Studying Literature (II)
- **A335B:** A335A: Literature in Transition (I)

This OU-based module was originally designed to be delivered over one academic year. For practical purposes the module is divided into two equal parts each delivered as an independent course as follows:

**(i) A335A: Literature in Transition: (Part I)**

**(ii) A335B: Literature in Transition: (Part II)**

The Relationship between the two parts (A335A & A335B) is as follows:

- A335A is a prerequisite for A335B. This means students cannot register in A335B unless they have passed A335A.
- A335A and A335B are treated as **independent modules for purposes of student registration.**
- A335A and A335B are treated as **independent modules for purposes of assessment.** This means that students will be assessed independently for each module and that they have to pass each of the two modules. The marks they earn in each of A335A and A335B will be entered separately onto their transcripts.
- Some of the teaching/learning materials used in A335A will also be used in A335B. This means **students will receive a complete module kit upon registering in A335A.**

## 5. Intended learning outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, you will be expected to display:</i></p> <p><b>A1.</b> A broad knowledge of literature in English in a range of genres between c.1800-present.</p> <p><b>A2.</b> A detailed knowledge of the set texts written in (or translated into) English, particularly in terms of style and form.</p> <p><b>A3.</b> An understanding of how an interpretation of any given text is determined by exploring its historical and cultural contexts, including its production, distribution, consumption and reception.</p> <p><b>A4.</b> An awareness of the relationship between literary text and media (print, performance, recorded audio-visual, digital convergence).</p> <p><b>A5.</b> An understanding of the processes through which texts come to be regarded as canonical or non-canonical.</p>	<p>The module is delivered through a blended open learning system, which – according to the AOU regulations – consists of two complementary modes:</p> <ol style="list-style-type: none"> <li>1. face-to-face interactive tutorials, constituting 25% of course credit hours, and;</li> <li>2. interactive distance learning delivered through specially designed teaching and support materials that are conducive to self-learning, constituting 75% of course credit hours.</li> </ol> <p>Learning and teaching strategies</p> <ul style="list-style-type: none"> <li>- Pre-class preparation and reading of assigned texts</li> <li>- In-class discussion by making inter-textual connections.</li> <li>- Analyzing texts from different theoretical point of views</li> <li>- Reading critical articles pertinent to the literary work under discussion</li> <li>- Post-reading and doing activities to allow students to deepen and expand their understanding</li> <li>- Researching some relevant material through the e-library, the internet, etc</li> <li>- Giving short presentations expressing their views and skills on the work studied.</li> <li>- Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the module.</li> <li>- Writing essays (TMAs) to engage further with the relevant argument,</li> </ul>

	<p>and develop a synthesis of the concepts, theories, and literary works discussed in the module.</p> <p>Students will be assessed through</p> <ul style="list-style-type: none"> <li>• tutorial sessions</li> <li>• TMA</li> <li>• Midterm assessment</li> <li>• Final exam</li> </ul>
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<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, you will be expected to:</i></p> <p><b>B1.</b> Show the ability to compare and contrast set texts from both a thematic and a critical perspective.</p> <p><b>B2.</b> Show the ability to read and engage with a range of scholarly voices and critical perspectives and to question them appropriately.</p> <p><b>B3.</b> Show the ability to identify and understand issues for further study, and to select appropriate tools to answer them, by searching and using a range of online resources.</p> <p><b>B4.</b> Show the ability to examine and understand any of the set texts in relation to their historical and cultural contexts, including the material conditions of production, distribution, consumption and reception.</p>	<ul style="list-style-type: none"> <li>- Pre-class preparation and reading of assigned texts</li> <li>- In-class discussion by making inter-textual connections.</li> <li>- Analyzing texts from different theoretical point of views</li> <li>- Reading critical articles pertinent to the literary work under discussion</li> <li>- Post-reading and doing activities to allow students to deepen and expand their understanding</li> <li>- Researching some relevant material through the e-library, the internet, etc.</li> <li>- Giving short presentations expressing their views and skills on the work studied.</li> <li>- Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the module.</li> <li>- Writing essays (TMAs) to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and literary works discussed in the module.</li> </ul> <p>Students will be assessed through</p> <ul style="list-style-type: none"> <li>• tutorial sessions</li> </ul>

	<ul style="list-style-type: none"> <li>• TMA</li> <li>• Midterm assessment</li> <li>• Final exam</li> </ul>
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<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, you will be expected to:</i></p> <p><b>C1.</b> Communicate clearly and effectively in the register appropriate for the task.</p> <p><b>C2.</b> Demonstrate the ability to use a range of tools to acquire, organise, critically evaluate and accurately reference information from a variety of printed and online sources.</p> <p><b>C3.</b> Demonstrate the ability to logically structure a considered argument in written and/or in-class presentation.</p> <p><b>C4.</b> Demonstrate competence in independent study and learning, including the ability to meet deadlines, organise your time effectively, solve problems and show initiative.</p>	<ul style="list-style-type: none"> <li>- Pre-class preparation and reading of assigned texts</li> <li>- In-class discussion by making inter-textual connections.</li> <li>- Analyzing texts from different theoretical point of views</li> <li>- Reading critical articles pertinent to the literary work under discussion</li> <li>- Post-reading and doing activities to allow students to deepen and expand their understanding</li> <li>- Researching some relevant material through the e-library, the internet, etc.</li> <li>- Giving short presentations expressing their views and skills on the work studied.</li> <li>- Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the module.</li> <li>- Writing essays (TMAs) to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and literary works discussed in the module.</li> </ul> <p>Students will be assessed through</p> <ul style="list-style-type: none"> <li>• tutorial sessions</li> <li>• TMA</li> <li>• Midterm assessment</li> <li>• Final exam</li> </ul>

D. Key skills	Learning and teaching strategy
<p><i>At the end of the module, you will be expected to:</i></p> <p><b>D1.</b> Assimilate, understand, and critically synthesise information and ideas from multiple sources, and use these to support your own argument.</p> <p><b>D2.</b> Evaluate and effectively use a wide range of online resources appropriate to the discipline.</p> <p><b>D3.</b> Communicate complex ideas clearly and effectively through written and/or in-class presentations.</p> <p><b>D4.</b> Demonstrate the ability to improve your own learning and performance through the development of independent study skills (including research).</p>	<ul style="list-style-type: none"> <li>- Pre-class preparation and reading of assigned texts</li> <li>- In-class discussion by making inter-textual connections.</li> <li>- Analyzing texts from different theoretical point of views</li> <li>- Reading critical articles pertinent to the literary work under discussion</li> <li>- Post-reading and doing activities to allow students to deepen and expand their understanding</li> <li>- Researching some relevant material through the e-library, the internet, etc.</li> <li>- Giving short presentations expressing their views and skills on the work studied.</li> <li>- Taking a mid-term exam (MTA) to show their knowledge and understanding of the key concepts discussed in the module.</li> <li>- Writing essays (TMAs) to engage further with the relevant argument, and develop a synthesis of the concepts, theories, and literary works discussed in the module.</li> </ul> <p>Students will be assessed through</p> <ul style="list-style-type: none"> <li>• tutorial sessions</li> <li>• TMA</li> <li>• Midterm assessment</li> <li>• Final exam</li> </ul>

6. Indicative content.
<p>A335 draws you into the main currents of literature from 1800 to the present day. You will engage with some of the most stimulating literary works ever written, and track the seismic historical transitions and transformations relevant to them – with an eye on our present and the future. Numerous major authors are offered for close critical study (Dickens, Tennyson, Woolf, T.S. Eliot, Dylan Thomas, Winterson, and others), alongside exciting but relatively neglected authors. Influential literary movements and</p>

## 6. Indicative content.

critical interventions will be discussed, while leaving ample space for your own ideas. The module has three parts: Realities; Movements; Futures.

The thrust of this module is captured in its title “literature in transition”. This suggests that the relation between texts and contexts, and between different texts, cannot be thought of in fixed ways. You will be encouraged to consider these relations as *processes*. In examining texts from 1800 to the present day closely, you are asked to consider whether literature generally should be understood in terms of continuous transitions. There are three parts in the module.

**Part 1, “Realities”** (weeks 1-12, six set texts), covers the period 1800-1870. Here you will examine literary works which were produced within English-speaking contexts and reflected social realities of the time. The set texts here complicate notions of literary study which you have encountered at Level 2. Some of these texts follow narrative strategies which allow for multiple and contradictory readings. Some work deliberately across several conventional genres. Seemingly these texts were written to generate complex responses and question conventions. They appear to push the boundaries of interpretation and genres. All do this with an intense awareness of the social issues which they contemplate. This part as a whole, therefore, encourages you to question conventional approaches to genre and interpretation. And, you are asked to think about the relationship between literature and history. The texts in question here are: Charles Dickens’ *Bleak House*, Henry Mayhew’s *London Labour and the London Poor*, Henry Thoreau’s *Walden*, poetry by Alfred Tennyson and Arthur Clough, and George Eliot’s *Mill on the Floss*.

Covering the period 1870-1940, **Part 2, “Movements”** (weeks 13-21, six set texts), develops the issues raised in Part 1 and takes you beyond them. Self-conscious artistic and intellectual movements played a significant part in the literature of this period. Different phases of modernist experimentation deliberately played with literary expression, form and effect. Ideas from other fields were actively brought to bear upon literature: from, for example, psychology, sociology, philosophy, science. This is also a period of very significant social and political transitions. Stronger ties and exchanges developed within Europe and across the Atlantic. The imperialist domination of Europe in the world was challenged by new anti-colonial nationalisms. Political ideologies – capitalism, socialism, fascism – were hotly debated. A series of global conflicts, particularly World War 1, changed the face of global arrangements. All this was reflected in the literature of the time, both as themes and through the stylistic experiments mentioned above. The chosen texts here enable you to examine literature in relation to a more complex English-speaking world and the global situation at large. The texts here include: J.M. Synge’s *Playboy of the Western World*, Katherine Mansfield’s short stories, Ford Madox Ford’s *The Good Soldier*, two parts from T.S. Eliot’s *Four Quartets*, Virginia Woolf’s *Between the Acts*, and Jean Rhys’ *Good Morning, Midnight*.

**Part 3, ‘Futures’** (weeks 22-31, seven set texts), examines texts from 1940 to the present. Here the picture of literature from Parts 1 and 2 is expanded further, leading towards features of the contemporary (our) world. You will focus on several trajectories of transition here. The changing global context is traced from World War 2 to the invasion of Iraq in 2003 and beyond. The increasingly close connections between





8. Mapping of assessment tasks to learning outcomes																	
MTA	X	X	X	X	X		X	X				X		X			X
Final Exam	X	X	X	X	X		X	X				X		X		X	X

Tutor's name and contact details	Email	Contact hours
Veena Vijaya	<a href="mailto:drveena@arabou.edu.sa">drveena@arabou.edu.sa</a>	
Maher Ben Moussa	<a href="mailto:m.benmoussa@arabou.edu.kw">m.benmoussa@arabou.edu.kw</a>	Not available yet
Dalia Saad	<a href="mailto:Dalia.saad@aou.edu.eg">Dalia.saad@aou.edu.eg</a>	
Chekra Allani	<a href="mailto:callani@aou.edu.kw">callani@aou.edu.kw</a>	
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Abdulkader Ben Rhit	<a href="mailto:abdulkader@aou.edu.om">abdulkader@aou.edu.om</a>	
Heba Baderldine	<a href="mailto:hbadr@aou.edu.eg">hbadr@aou.edu.eg</a>	
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10. Key reading list				
Author	Year	Title	Publisher	ISBN
Lynda Prescott	2016	<i>Realities 1800-1870</i>	OU	Milton Keynes
	2016	<i>Movements 1870-1940</i>	OU	Milton Keynes
	2016	<i>Futures 1940 to the present</i>	OU	Milton Keynes
Charles Dickens	1993	<i>Bleak House</i>	Wordsworth Classics	978-1853260827
Henry Mayhew	1993	<i>London Labour and the London Poor</i>	Wordsworth Classics	978-1853260827
George Eliot	2008	<i>The Mill on the Floss</i>	Oxford World's Classics	978-0199536764
Henry David Thoreau	2006	<i>Walden</i>	Yale Nota Bene	978-0300110081

10. Key reading list				
Author	Year	Title	Publisher	ISBN
J. M. Synge	1983	<i>The Playboy of the Western World</i>	Methuen Drama	978-0413519405
Ford Madox Ford	2010	<i>The Good Soldier</i>	Wordsworth Classics	978-1840226539
T.S. Eliot	2001	<i>Four Quartets</i>	Faber	978-0571068944
Virginia Woolf	2008	<i>Between the Acts</i>	Oxford World's Classics	978-0199536573
Jean Rhys	2000	<i>Good Morning, Midnight</i>	Penguin Modern Classics	978-0141183930
Dylan Thomas	2014	<i>Under Milk Wood</i>	the definitive edition	978-1780227245
Italo Calvino	2010	<i>The Complete Cosmicomics</i>	Penguin Classics	978-0141189680
Jeannette Winterson	1991	<i>Oranges are not the only fruit</i>	Vintage Paperbacks	978-0099935704
Tsitsi Dangarembga	2004	<i>Nervous Conditions</i>	Ayebia Clarke Publishing Ltd	978-0954702335
David Hare	2006	<i>Stuff Happens</i>	Faber	978-0571234066
11. Other indicative text (e.g. websites)				
More material will be provided by the GCC to all BCCs and tutors on weekly basis.				