

Syllabus template

Semester: PG 1				
Programme : ENGLISH				
Course : BRITISH LITERATURE: TWENTIETH-CENTURY POETRY (upto 1970)				
Paper code: M2C4EN26011T			Credits: 6	
Hours/week : 6				
Category: Core/MDC/SEC/VAC : CORE (MAJOR)				
Theory / Practical / Composite : THEORY				
No of Modules : 2				
Course Overview: The course introduces students to twentieth-century British poetry through a survey of key movements and poets.				
Course Outcome:				
1. Remember: Define the primary texts, poets, and forms that constitute British poetry in the 20 th century till 1970.				
2. Understand: Explain and interpret relevant texts through theoretical frameworks				
3. Apply: Demonstrate the technical and philosophical skills acquired through nuanced analysis and presentations				
4. Analyze: Compare and examine relationships arising out of issues related to gender, history, politics, culture, etc.				
5. Evaluate: Critique and argue cultural assumptions and evaluate texts as cultural artefacts.				
6. Create: Develop and formulate unique approaches to texts in the syllabus				
Prerequisites: <i>Basic knowledge about any prior course</i>				
SYLLABUS				
UNIT/Module	CONTENT	HOURS or NUMBER OF CLASSES	CO Mapping	COGNITIVE LEVEL
I.	Module I <ul style="list-style-type: none"> • W.B. Yeats: "Easter 1916"; "The Second Coming"; "Among School Children"; "Sailing to Byzantium"; "Byzantium"; "The Circus Animals' Desertion" • T. S. Eliot: "The Love Song of J. Alfred Prufrock"; "Preludes"; "Rhapsody on a Windy Night"; The Waste Land; The Hollow Men; Ash-Wednesday; Ariel Poems • W. H. Auden: "Funeral Blues"; "Musée des Beaux Arts"; "In Memory of W. B. Yeats"; "September 1, 1939" ; "Under Sirius"; "The Shield of Achilles" 	24	CO1 CO2 CO3 CO4 CO5 CO6	K1 K2 K3 K4 K5 K6

II.	Module II <ul style="list-style-type: none"> • Charlotte Mew: “Fame”; “The Quiet House”; “The Trees Are Down” • Edward Thomas: “Adlestrop”; “Aspens”; “Out in the Dark” • Wilfred Owen: “Strange Meeting”; “Dulce et Decorum Est”; “Mental Cases” • Stevie Smith: “Not Waving but Drowning”; “Deeply Morbid”; “The Word” • Stephen Spender: “The Pylons”; “I think continually of those who were truly great”; “The Labourer in a Vineyard” • Dylan Thomas: “Fern Hill”; “A Refusal to Mourn the Death, by Fire, of a Child in London”; “Do not go gentle into that good night” • Philip Larkin: “Church Going”; “The Whitsun Weddings”; “MCMXIV” • Ted Hughes: “The Thought-Fox”; “The Hawk in the Rain”; “Crow’s Last Stand” • Seamus Heaney: “Digging”; “Death of a Naturalist”; “Bogland” 	24	CO1 CO2 CO3 CO4 CO5 CO6	K1 K2 K3 K4 K5 K6
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Text Books

1. TO BE SPECIFIED BY COURSE INSTRUCTORS

2.

3.

Suggested readings

1. Stephen Best & Douglas Kellner, The Postmodern Turn.

2. Malcolm Bradbury and James McFarlane, Modernism: A Guide to European Literature 1890-1930.

3. Peter Brooker, Modernism/Postmodernism.

4. Gerald L. Burns, Modern Poetry and the Idea of Language.

5. Jane Dowson & Alice Entwistle, A History of Twentieth-Century British Women’s Poetry.

6. Paul Fussell, The Great War and Modern Memory.

7. W. N. Herbert and Matthew Hollis, Strong Words: Modern Poets on Modern Poetry.

8. Samuel Hynes, The Auden Generation: Literature and Politics in England in the 1930s.

9. Vassiliki Kolocotroni et al (ed.), Modernism: An Anthology of Sources and

Documents.
10. Simon Malpas, The Postmodern.
11. Peter Nicholls, Modernisms: A Literary Guide.
12. David Perkins, A History of Modern Poetry.
13. Jon Silkin, Out of Battle.
14. Robin Skelton, Poetry of the Thirties.
15. Robert Rowland Smith, On Modern Poetry.
Web Resources
1. TO BE SPECIFIED BY COURSE INSTRUCTORS
2.
3.
4.
Evaluation CIA: 30 25 marks Assessment 5 marks Attendance End-Semester: 70
Paper Structure for Theory Semester Exam: Module I: Essay type question: 2 x 15 (Two out of four) Short answer question: 1 x 10 (one out of two) Module II: Essay type question: 2 x 15 (Two out of four)

Course outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive levels
CO1	Remember: Define the primary texts, poets, and forms that constitute British poetry in the 20th century till 1970.	K1
CO2	Understand: Explain and interpret relevant texts through theoretical frameworks	K2
CO3	Apply: Demonstrate the technical and philosophical skills acquired through nuanced analysis and presentations	K3
CO4	Analyze: Compare and examine relationships arising out of issues related to gender, history, politics, culture, etc.	K4
CO5	Evaluate: Critique and argue cultural assumptions and evaluate texts as cultural artefacts.	K5

CO6	Create: Develop and formulate unique approaches to texts in the syllabus	K6
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