| Programme            | MA English   |
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| Semester             | 2  |
| Paper No             | 2  |
| Paper Title          | American Literature  |
| Paper Code           | MENG4203   |
| Theory/Practical     | Theory   |
| No of Credits        | 7  |
| Course Outcome       | CO 1) To provide students with a comprehensive understanding of the historical and cultural context of American literature, focusing on significant works in poetry, drama, and fiction.   |
|                      | CO2) To enable students to analyze and appreciate the diversity of voices, themes, and styles within the American literary tradition, spanning from the 19th century to contemporary times.  |
|                      | CO 3) To enable students to develop a comprehensive understanding of various poetic traditions within American literature, recognizing and analyzing the distinctive styles, themes, and contributions of selected poets.                        |
|                      | CO 4) To enable students to develop a comprehensive understanding of American dramatic traditions, focusing on the works of selected playwrights such as Eugene O'Neill, Arthur Miller, and Edward Albee.  |
|                      | CO 5) To enable students to critically analyze and interpret the selected American plays<br>in the context of American society, exploring the themes of familial dynamics, societal<br>expectations, and the American Dream.                     |
|                      | CO 6) To enable students to acquire the skills to critically assess the impact of dramatic works on cultural and historical narratives, fostering a deeper appreciation for the complexities of American dramatic expression.                    |
|                      | CO 7 To enable students to acquire a thorough understanding of the diverse literary landscape of American fiction, spanning from the 19th century to contemporary times.   |
|                      | CO 8 To enable students to develop critical skills to recognize and interpret narrative techniques, thematic complexities, and socio-cultural dimensions present in American fiction through close study of selected fiction.                    |
|                      | CO 9 To enable students to cultivate a nuanced appreciation for the evolution of American storytelling, allowing students to engage with the intricate interplay of historical, cultural, and individual perspectives within the American novel. |
| Programme<br>Outcome | PO 1) To enable students to deepen their knowledge and expertise in Indian Writing in English.   |
|                      | PO 2) To deepen students' understanding of the historical, cultural, and societal contexts tha have shaped and continue to influence academic thinking in their areas of study.  |
|                      | PO 3) To contribute to their professional development by preparing them for variou   |

|              | competitive examinations, choice of further courses of study, or research programmes of their choice.   |
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|              | PO 4. To promote ethical awareness and cultural sensitivity, enabling students to engag with diverse perspectives enabling them to confront life's challenges with courage an compassion. |
|              | PO 5) To develop students' ability to critically interpret, analyze, and evaluate issues an respond creatively to contemporary challenges.  |
|              | PO 6) To equip students with research skills, including the ability to design and conduct independent research projects, analyze data, and communicate findings effectively.              |
| Syllabus     | Module 1: Poetry  |
|              | (Any 2 poets to be taught. Selection of poems to be made by the course instructor)  |
|              | Whitman,  |
|              | Self-Reflective Poetry (Frost Wallace Stevens),   |
|              | Women Poets (Emily Dickinson, Edna St. Vincent Millay, Sylvia Plath),   |
|              | Beat Poets,   |
|              | Black Mountain Poets  |
|              | Module 2: Drama   |
|              | (Any one play to be taught)   |
|              | Eugene O'Neill: Mourning Becomes Electra.   |
|              | Arthur Miller: Death of a Salesman.   |
|              | Edward Albee: <i>Who's Afraid of Virginia Woolf</i> ?   |
|              |   |
|              | Module 3: Fiction   |
|              | (Any one novel to be taught)  |
|              | Novel: Melville: <i>Moby Dick</i>   |
|              | Henry James: Portrait of a Lady   |
|              | Hemingway: For Whom the Bell Tolls  |
|              | Steinbeck: The Grapes of Wrath /The Winter of Our Discontent  |
|              | Faulkner: The Sound and the Fury  |
|              | Vonnegut: Slaughterhouse 5  |
|              | Cormac McCarthy: <i>The Road</i><br>Harper Lee: <i>To Kill a Mockingbird</i>  |
|              | Truman Capote: In Cold Blood  |
|              | Ken Kesey: One Flew Over the Cuckoo's Nest  |
|              | Nathaniel Hawthorne: The Scarlett Letter  |
| Reading List | Module 1: Poetry  |
|              | Alfred Bendixen (ed). The Cambridge History of American Poetry.   |
|              | Mark Strand and Eavan Boland (ed). <i>The Making of a Poem: A Norton Anthology of Poetic</i>  |
|              | Forms.  |
|              | David B. Kesterson. The Self-Aware Muse: American Thought and Poetry in the 19th  |
|              | Century   |

|               | Cary Nelson. The Oxford Handbook of Modern and Contemporary American Poetry.<br>Jennifer Ashton. The Cambridge Companion to American Poetry since 1945.                                      |
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|               | Louis Untermeyer. Modern American Poetry.  |
|               | Justin Kaplan. Walt Whitman: A Life.   |
|               | Jay Parini. Robert Frost: A Life   |
|               | Alfred Habegger (ed). My Wars Are Laid Away in Books: The Life of Emily Dickinson.<br>Ted Hughes and Frances McCullough (ed). The Journals of Sylvia Plath.                                  |
|               | Ann Charters (ed). The Portable Beat Reader.   |
|               | Anne Waldman and Allen Ginsberg (ed.). The Beat Book: Writings from the Beat Generation.   |
|               | Paul Foster. The Beat Generation: A Cultural Revolution  |
|               | John N. Serio (ed.). The Cambridge Companion to Wallace Stevens.   |
|               | Stephen Fredman(ed.). A Concise Companion to Twentieth-Century American Poetry   |
|               | Module 2: Drama  |
|               | Harold Bloom (ed). Modern American Drama   |
|               | Stephen Watt. American Drama 1940-1990: A Critical History.  |
|               | Gerald Bordman and Thomas S. Hischak (ed). <i>The Oxford Companion to American Theatre</i> .   |
|               | Don B. Wilmeth (ed). The Cambridge Companion to American Theatre   |
|               | Christopher J. Olsen. The Drama of American History.   |
|               | Bruce King. Contemporary American Drama  |
|               | Jeffrey H. Richards and Heather S. Nathans: The Oxford Handbook of American Drama.   |
|               | Module 3: Fiction  |
|               | Emory Elliott et al. (ed). The Columbia History of the American Novel.   |
|               | Priscilla Wald and Michael A. Elliott (ed.). <i>The Oxford Handbook of the American Novel</i> .<br>Leonard Cassuto and Clare Virginia Eby (ed). <i>The Cambridge History of the American</i> |
|               | Novel.   |
|               | Leonard Cassuto and Clare Virginia Eby (ed). <i>The Cambridge Companion to the American</i><br><i>Novel.</i>   |
|               | Alfred Bendixen and James Nagel (ed). A Companion to the American Novel.   |
|               | Walter Benn Michaels. A Short History of the American Novel.   |
|               | John Hersey. The American Novel: A Short History.  |
| Seminars /    | Special lectures by invited experts on aspects of the module taught for this course may be organized   |
| Presentations | depending on their availability. Students are encouraged to present papers on topics related to the  |
|               | module being taught.   |
| Evaluation    | CIA 20 marks   |
|               | End Semester examination 80 marks  |
|               | End Semester examination marks:  |
|               | Module $1 : 1 \ge 20 = 20$   |
|               | Module $2 : 1 \ge 20 = 20$   |
|               | Module $3 : 1 \ge 20 = 20$   |
|               | From any Module $1 \ge 20$   |