

Programme	MA English
Semester	4
Paper No	14
Paper Title	Twentieth-Century British Poetry and Drama (Post 1945)
Paper Code	MENG4402
Theory / Practical	Theory
No of Credits	6
Course Objective	<p style="text-align: center;">Module I</p> <p>PO 1) To offer perspectives on the richly plural and diverse poetry that has emerged in Britain and Ireland in the aftermath of Modernism.</p> <p>PO 2) To trace key trends and concerns that unify as well as divide the poets writing across the second half of the twentieth century and beyond.</p> <p>PO 3) To explore the notion of experimental and alternative traditions and a poetic underground by tracing the development of a poetic mainstream.</p> <p>PO 4) To read poets, and movements to examine questions of poetic allegiance and reaction, identity, subjectivity and place, ethnicity and gender, the social and cultural commitments of poetry, and its response to the shift in the philosophical ethics of the latter part of the twentieth century.</p> <p>PO 5) Working with poetic texts as well as poets' essays on their craft, the course aims to develop critical practices of appraisal for the linguistic and formal innovations of this verse in terms of the theoretical and philosophical concerns of postmodernism and to develop strategies of reading and interpreting postmodernist poetry.</p> <p style="text-align: center;">Module II</p> <p>PO 6) To gain familiarity with the events that lay in the background of the emergence of the theatre of the absurd namely, the eventful post-war period of the twentieth century chequered and speckled with the austere days of the 1950s, the prosperous days of the 1960s, the anxious and disquieting days of the 1970s, the materialistic days of the 1980s, and the recessionary days of the 1990s.</p> <p>PO 7) To gain an in-depth knowledge of multifarious issues that gave rise to what might be termed as the postmodern worldview.</p> <p>PO 7) To gain a deeper understanding of existential philosophy and its offshoot, absurdism, by a close study of the theatre of the absurd.</p> <p>PO 8) To explore the sense of fragmentation, alienation, and waste of human life ushered in by World War II evolving into a sense of existential uncertainty, angst, futurity, and absurdity.</p> <p>PO 9) To understand the dynamics of the theatre of the absurd and its thematic concerns by a close study of two selected plays.</p>
Programme Outcome	<p>PO 1) To enable students to deepen their knowledge and expertise in Indian Writing in English.</p> <p>PO 2) To deepen students' understanding of the historical, cultural, and societal contexts that have shaped and continue to influence academic thinking in their areas of study.</p> <p>PO 3) To contribute to their professional development by preparing them for various competitive examinations, choice of further courses of study, or research programmes of their choice.</p> <p>PO 4. To promote ethical awareness and cultural sensitivity, enabling students to engage with diverse</p>

	<p>perspectives enabling them to confront life's challenges with courage and compassion.</p> <p>PO 5) To develop students' ability to critically interpret, analyze, and evaluate issues and respond creatively to contemporary challenges.</p> <p>PO 6) To equip students with research skills, including the ability to design and conduct independent research projects, analyze data, and communicate findings effectively.</p>
<p>Syllabus</p>	<p style="text-align: center;">Module I: Twentieth-century British poetry post-1945</p> <p>Introduction: Twentieth-century British poetry post-1945: An overview</p> <p>The course will highlight key poets who may include Philip Larkin, Geoffrey Hill, Ted Hughes, Seamus Heaney, Carol Ann Duffy, Jo Shapcott, Craig Raine, Simon Armitage, and Grace Nichols among others through the study of the following perspectives:</p> <ul style="list-style-type: none"> • The Movement and the Mainstream • Neo-Modernism and Avant-Garde Poetry • Writing Myth and History • Region and Nation • Women's Poetry • Reading postmodernist poetry <p>The selection of poets/ texts/ perspectives to be taught will be made by the course instructor.</p> <p style="text-align: center;">Module II: Twentieth-century British drama post 1945 (Any two plays to be taught)</p> <p>Samuel Beckett: <i>Endgame or Happy Days</i> Harold Pinter: <i>The Birthday Party or The Caretaker or The Dumb Waiter</i> Tom Stoppard: <i>Rosencrantz and Guildenstern Are Dead or Travesties or Arcadia or The Real Thing</i> Arnold Wesker: <i>Chicken Soup with Barley or Roots or I'm Talking About Jerusalem</i> Peter Shaffer: <i>Five Finger Exercise or Amadeus or Equus or Royal Hunt of the Sun</i> Caryl Churchill: <i>Top Girls or Cloud 9</i> Polly Stenham: <i>That Face</i></p>
<p>Reading List</p>	<p style="text-align: center;">Reading list for Module 1</p> <p>Alderman, Nigel and C. D. Blanton (eds). <i>A Concise Companion to Postwar British and Irish Poetry</i>. Corcoran, Neil (ed). <i>The Cambridge Companion to Twentieth-Century English Poetry</i>. Dowson, Jane and Alice Entwistle. <i>A History of Twentieth-Century British Women's Poetry</i>. Gregson, Ian. <i>Contemporary Poetry and Postmodernism: Dialogue and Estrangement</i>. Herbert, W.N. and Matthew Hollis, (ed). <i>Strong Words: Modern Poets on Modern Poetry</i>. Huk, Romana, and James Acheson (eds). <i>Contemporary British Poetry: Essays in Theory and Criticism</i>. Ramazani, Jahan, Richard Ellman and Robert O'Clair (eds). <i>The Norton Anthology of Modern and Contemporary Poetry</i>. Rees-Jones, Deryn. <i>Consorting with Angels: Essays on Modern Women Poets</i>. Robinson, Peter (ed). <i>The Oxford Handbook of Contemporary British and Irish Poetry</i>. Tuma, Keith (ed). <i>Anthology of Twentieth-Century British and Irish Poetry</i>.</p>

	<p style="text-align: center;">Reading list for Module 1</p> <p>Ackerly, C. J. and S. E. Gontarski. <i>The Grove Companion to Samuel Beckett: A Reader's Guide to His Works, Life, and Thought</i>.</p> <p>Bloom, Harold. <i>Samuel Beckett</i> (Bloom's Modern Critical Views).</p> <p>Brassell, Tim. <i>Tom Stoppard an Assessment</i>.</p> <p>Burkman, Katherine H. <i>The Dramatic World of Harold Pinter: Its Basis in Ritual</i>.</p> <p>Demastes, William W. and Kathleen White Kelly. <i>British Playwrights, 1956-1995: A Research and Production Sourcebook</i>.</p> <p>Dornan, Reade: <i>Arnold Wesker: A Case Book</i>.</p> <p>Esslin, Martin. <i>The Theatre of the Absurd</i>.</p> <p>Gianakaris, C. J. Peter Shaffer: <i>A Casebook</i>.</p> <p>Hinchliffe, Arnold P. <i>Harold Pinter</i>.</p> <p>Jenkins, Anthony: <i>The Theatre of Tom Stoppard</i>.</p> <p>Krasner, David. <i>A History of Modern Drama, Volume II: 1960 – 2000</i>.</p> <p>Leeming, Glenda: <i>Wesker, the Playwright</i>.</p> <p>Leeming, Glenda and Simon Trussler. <i>The Plays of Arnold Wesker: An Assessment</i>.</p> <p>MacMurrrough-Kavanagh, Madeleine. <i>Peter Shaffer: Theatre and Drama</i>.</p> <p>McDonald, Ronan. <i>The Cambridge Introduction to Samuel Beckett</i>.</p> <p>Rabey, David Ian. <i>English Drama Since 1940</i>.</p> <p>Raby, Peter. <i>The Cambridge Companion to Harold Pinter</i>.</p> <p>Samantsinhar, Gurudatta. <i>Failure of Idealism: A Study of Arnold Wesker's Major Plays</i>.</p> <p>Sammells, Neil. <i>Tom Stoppard: The Artist as Critic</i>.</p> <p>Uhlmann, Anthony. <i>Samuel Beckett and the Philosophical Image</i>.</p> <p>Whitaker, Thomas R. <i>Tom Stoppard</i>.</p> <p>Wong, Jane Yeang Chui. <i>Affirming the Absurd in Harold Pinter</i>.</p>
Seminars / Presentations	Special lectures by invited experts on aspects of the module taught for this course may be organized depending on their availability. Students are encouraged to present papers on topics related to the module being taught.
Evaluation	<p>CIA: 20 marks</p> <p>End Semester Examination: 80 marks</p> <p>End Semester Examination marks:</p> <p style="padding-left: 40px;">Module I: 2 x 20 = 40 marks</p> <p style="padding-left: 40px;">Module II: 2 x 20 = 40 marks</p>