

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

### **ASSIGNMENT NO. 1**

#### **Q.1 Give a detailed note on Literary Genres.**

Genre means a type of art, literature, or music characterized by a specific form, content, and style. For example, literature has four main genres: poetry, drama, fiction, and non-fiction. All of these genres have particular features and functions that distinguish them from one another. Hence, it is necessary on the part of readers to know which category of genre they are reading in order to understand the message it conveys, as they may have certain expectations prior to the reading concerned.

There are five types of genres in literature, which include:

#### Poetry

Poetry is the first major literary genre. All types of poetry share specific characteristics. In fact, poetry is a form of text that follows a meter and rhythm, with each line and syllable. It is further subdivided into different genres, such as an epic poem, narrative, romantic, dramatic, and lyric. Dramatic poetry includes melodrama, tragedy, and comedy, while other poems include ode, sonnet, elegy, ballad, song, and epic.

Popular examples of epic poems include *Paradise Lost*, by John Milton, *The Iliad* and *The Odyssey*, by Homer. Examples of romantic poems include *Red Red Rose*, by Robert Burns. All these poetic forms share specific features, such as they do not follow paragraphs or sentences; they use stanzas and lines instead. Some forms follow very strict rules of length, and number of stanzas and lines, such as villanelle, sonnet, and haiku. Others may be free-form, like *Feelings*, *Now*, by Katherine Foreman, which is devoid of any regular meter and rhyme scheme. Besides that, often poetry uses figurative language, such as metaphor, simile, onomatopoeia, hyperbole, and alliteration to create heightened effect.

#### Drama

Drama is a form of text that is performed in front of an audience. It is also called a play. Its written text contains dialogues, and stage directions. This genre has further categories such as comedy, tragedy, and tragicomedy. William Shakespeare is known as the father of English drama. His well-known plays include *Taming of the Shrew*, *Romeo & Juliet*, and *Hamlet*. Greek playwrights were the pioneers in this field, such as Sophocles' masterpiece *Oedipus Rex*, and *Antigone*, while modern dramas include *Death of a Salesman*, by Arthur Miller.

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

### Prose

This type of written text is different from poetry in that it has complete sentences organized into paragraphs. Unlike poetry, prose focuses on characters and plot, rather than focusing on sounds. It includes short stories and novels, while fiction and non-fiction are its sub genres. Prose is further categorized into essays, speeches, sermons, and interpretations.

### Fiction

Fiction has three categories that are, realistic, non-realistic, and semi-fiction. Usually, fiction work is not real and therefore, authors can use complex figurative language to touch readers' imaginations. Unlike poetry, it is more structured, follows proper grammatical pattern, and correct mechanics. A fictional work may incorporate fantastical and imaginary ideas from everyday life. It comprises some important elements such as plot, exposition, foreshadowing, rising action, climax, falling action, and resolution. Popular examples of literary fiction include, James Joyce's *novel* A Portrait of an Artist as a Young Man, Charles Dickens' A Tale of Two Cities, Jane Austen's Pride and Prejudice, and Harper Lee's To Kill a Mockingbird.

### Non-Fiction

Non-fiction is a vast category that also has sub-genres; it could be creative like a personal essay, or factual, like a scientific paper. It may also use figurative language, however, not unlike poetry, or fiction has. Sometimes, non-fiction may tell a story, like an autobiography, or sometimes it may convey information to readers.

Other examples of non-fiction include biographies, diaries, memoirs, journals, fantasies, mysteries, and romances. A popular example of non-fiction genre is Michael Pollan's highly celebrated book, The Omnivore's Dilemma: A Natural History of Four Meals, which is an account of the eating habits of Americans.

### Function of Genre

Different genres have different roles. For example, fiction and dramatic genres help students and writers learn and improve their communication skills. A poetic genre, on the other hand, enhances imaginative and emotional power of the readers. Non-fictional texts and essays help readers develop analytical and persuasive capabilities. However, the major function of genre is to

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

establish a code of behavior between the writers and audience, and keep the readers informed about the topics discussed or the themes presented.

### **Q.2 Write a detailed ESSAY on modern age of English Literature.**

The 20th century opened with great hope but also with some apprehension, for the new century marked the final approach to a new millennium. For many, humankind was entering upon an unprecedented era. H.G. Wells's utopian studies, the aptly titled *Anticipations of the Reaction of Mechanical and Scientific Progress upon Human Life and Thought* (1901) and *A Modern Utopia* (1905), both captured and qualified this optimistic mood and gave expression to a common conviction that science and technology would transform the world in the century ahead. To achieve such transformation, outmoded institutions and ideals had to be replaced by ones more suited to the growth and liberation of the human spirit. The death of Queen Victoria in 1901 and the accession of Edward VII seemed to confirm that a franker, less inhibited era had begun.

Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century (upon Ibsen in drama and Balzac, Turgenev, Flaubert, Zola, Eliot, and Dickens in fiction) and in tune with the anti-Aestheticism unleashed by the trial of the archetypal Aesthete, Oscar Wilde, saw their task in the new century to be an unashamedly didactic one. In a series of wittily iconoclastic plays, of which *Man and Superman* (performed 1905, published 1903) and *Major Barbara* (performed 1905, published 1907) are the most substantial, George Bernard Shaw turned the Edwardian theatre into an arena for debate upon the principal concerns of the day: the question of political organization, the morality of armaments and war, the function of class and of the professions, the validity of the family and of marriage, and the issue of female emancipation. Nor was he alone in this, even if he was alone in the brilliance of his comedy. John Galsworthy made use of the theatre in *Strife* (1909) to explore the conflict between capital and labour, and in *Justice* (1910) he lent his support to reform of the penal system, while Harley Granville-Barker, whose revolutionary approach to stage direction did much to change theatrical production in the period, dissected in *The Voysey Inheritance* (performed 1905, published 1909) and *Waste* (performed 1907, published 1909) the hypocrisies and deceit of upper-class and professional life.

Many Edwardian novelists were similarly eager to explore the shortcomings of English social life. Wells—in *Love and Mr. Lewisham* (1900); *Kipps* (1905); *Ann Veronica* (1909), his pro-

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

suffragist novel; and *The History of Mr. Polly* (1910)—captured the frustrations of lower- and middle-class existence, even though he relieved his accounts with many comic touches. In *Anna of the Five Towns* (1902), Arnold Bennett detailed the constrictions of provincial life among the self-made business classes in the area of England known as the Potteries; in *The Man of Property* (1906), the first volume of *The Forsyte Saga*, Galsworthy described the destructive possessiveness of the professional bourgeoisie; and, in *Where Angels Fear to Tread* (1905) and *The Longest Journey* (1907), E.M. Forster portrayed with irony the insensitivity, self-repression, and philistinism of the English middle classes.

These novelists, however, wrote more memorably when they allowed themselves a larger perspective. In *The Old Wives' Tale* (1908), Bennett showed the destructive effects of time on the lives of individuals and communities and evoked a quality of pathos that he never matched in his other fiction; in *Tono-Bungay* (1909), Wells showed the ominous consequences of the uncontrolled developments taking place within a British society still dependent upon the institutions of a long-defunct landed aristocracy; and in *Howards End* (1910), Forster showed how little the rootless and self-important world of contemporary commerce cared for the more rooted world of culture, although he acknowledged that commerce was a necessary evil. Nevertheless, even as they perceived the difficulties of the present, most Edwardian novelists, like their counterparts in the theatre, held firmly to the belief not only that constructive change was possible but also that this change could in some measure be advanced by their writing.

Other writers, including Thomas Hardy and Rudyard Kipling, who had established their reputations during the previous century, and Hilaire Belloc, G.K. Chesterton, and Edward Thomas, who established their reputations in the first decade of the new century, were less confident about the future and sought to revive the traditional forms—the ballad, the narrative poem, the satire, the fantasy, the topographical poem, and the essay—that in their view preserved traditional sentiments and perceptions. The revival of traditional forms in the late 19th and early 20th century was not a unique event. There were many such revivals during the 20th century, and the traditional poetry of A.E. Housman (whose book *A Shropshire Lad*, originally published in 1896, enjoyed huge popular success during World War I), Walter de la Mare, John Masefield, Robert Graves, and Edmund Blunden represents an important and often neglected strand of English literature in the first half of the century.

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

The most significant writing of the period, traditionalist or modern, was inspired by neither hope nor apprehension but by bleaker feelings that the new century would witness the collapse of a whole civilization. The new century had begun with Great Britain involved in the South African War (the Boer War; 1899–1902), and it seemed to some that the British Empire was as doomed to destruction, both from within and from without, as had been the Roman Empire. In his poems on the South African War, Hardy (whose achievement as a poet in the 20th century rivaled his achievement as a novelist in the 19th) questioned simply and sardonically the human cost of empire building and established a tone and style that many British poets were to use in the course of the century, while Kipling, who had done much to engender pride in empire, began to speak in his verse and short stories of the burden of empire and the tribulations it would bring.

### **Q.3 Explain the place of poetry in English Literature.**

Poetry is an art form in which human language is used for its aesthetic qualities in addition to, or instead of, its notional and semantic content. It consists largely of oral or literary works in which language is used in a manner that is felt by its user and audience to differ from ordinary prose.

It may use condensed or compressed form to convey emotion or ideas to the reader's or listener's mind or ear; it may also use devices such as assonance and repetition to achieve musical or incantatory effects. Poems frequently rely for their effect on imagery, word association, and the musical qualities of the language used. The interactive layering of all these effects to generate meaning is what marks poetry.

Because of its nature of emphasizing linguistic form rather than using language purely for its content, poetry is notoriously difficult to translate from one language into another: a possible exception to this might be the Hebrew Psalms, where the beauty is found more in the balance of ideas than in specific vocabulary. In most poetry, it is the connotations and the "baggage" that words carry (the weight of words) that are most important. These shades and nuances of meaning can be difficult to interpret and can cause different readers to "hear" a particular piece of poetry differently. While there are reasonable interpretations, there can never be a definitive interpretation.

Nature of poetry

Poetry can be differentiated most of the time from prose, which is language meant to convey meaning in a more expansive and less condensed way, frequently using more complete logical or

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

narrative structures than poetry does. This does not necessarily imply that poetry is illogical, but rather that poetry is often created from the need to escape the logical, as well as expressing feelings and other expressions in a tight, condensed manner. English Romantic poet John Keats termed this escape from logic Negative Capability. A further complication is that prose poetry combines the characteristics of poetry with the superficial appearance of prose, such as in Robert Frost's poem, "Home Burial." Other forms include narrative poetry and dramatic poetry, both of which are used to tell stories and so resemble novels and plays. However, both these forms of poetry use the specific features of verse composition to make these stories more memorable or to enhance them in some way.

What is generally accepted as "great" poetry is debatable in many cases. "Great" poetry usually follows the characteristics listed above, but it is also set apart by its complexity and sophistication. "Great" poetry generally captures images vividly and in an original, refreshing way, while weaving together an intricate combination of elements like theme tension, complex emotion, and profound reflective thought. For examples of what is considered "great" poetry, visit the Pulitzer Prize and Nobel Prize sections for poetry.

### Sound in poetry

Perhaps the most vital element of sound in poetry is rhythm. Often the rhythm of each line is arranged in a particular meter. Different types of meter played key roles in Classical, Early European, Eastern and Modern poetry. In the case of free verse, the rhythm of lines is often organized into looser units of cadence.

Poetry in English and other modern European languages often uses rhyme. Rhyme at the end of lines is the basis of a number of common poetic forms, such as ballads, sonnets and rhyming couplets. However, the use of rhyme is not universal. Much modern poetry, for example, avoids traditional rhyme schemes. Furthermore, Classical Greek and Latin poetry did not use rhyme. In fact, rhyme did not enter European poetry at all until the High Middle Ages, when it was adopted from the Arabic language. The Arabs have always used rhymes extensively, most notably in their long, rhyming qasidas. Some classical poetry forms, such as Venpa of the Tamil language, had rigid grammars (to the point that they could be expressed as a context-free grammar), which ensured a rhythm.

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

Alliteration played a key role in structuring early Germanic and English forms of poetry (called alliterative verse), akin to the role of rhyme in later European poetry. The alliterative patterns of early Germanic poetry and the rhyme schemes of Modern European poetry alike both include meter as a key part of their structure, which determines when the listener expects instances of rhyme or alliteration to occur. In this sense, both alliteration and rhyme, when used in poetic structures, help to emphasise and define a rhythmic pattern. By contrast, the chief device of Biblical poetry in ancient Hebrew was parallelism, a rhetorical structure in which successive lines reflected each other in grammatical structure, sound structure, notional content, or all three; a verse form that lent itself to antiphonal or call- and-response performance.

In addition to the forms of rhyme, alliteration and rhythm that structure much poetry, sound plays a more subtle role in even free verse poetry in creating pleasing, varied patterns and emphasising or sometimes even illustrating semantic elements of the poem. Devices such as alliteration, assonance, consonance, dissonance and internal rhyme are among the ways poets use sound. Euphony refers to the musical, flowing quality of words arranged in an aesthetically pleasing way.

### Poetry and form

Compared with prose, poetry depends less on the linguistic units of sentences and paragraphs, and more on units of organisation that are purely poetic. The typical structural elements are the line, couplet, strophe, stanza, and verse paragraph.

Lines may be self-contained units of sense, as in the well-known lines from William Shakespeare's Hamlet:

To be, or not to be: that is the question.

Alternatively a line may end in mid-phrase or sentence:

Whether 'tis nobler in the mind to suffer

this linguistic unit is completed in the next line,

The slings and arrows of outrageous fortune.

This technique is called enjambment, and is used to create a sense of expectation in the reader and/or to add a dynamic to the movement of the verse.

In many instances, the effectiveness of a poem derives from the tension between the use of linguistic and formal units. With the advent of printing, poets gained greater control over the

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

visual presentation of their work. As a result, the use of these formal elements, and of the white space they help create, became an important part of the poet's toolbox. Modernist poetry tends to take this to an extreme, with the placement of individual lines or groups of lines on the page forming an integral part of the poem's composition. In its most extreme form, this leads to the writing of concrete poetry.

### **Q.4 Give implications of “Literature in daily life”.**

According to a recent survey conducted by the National Endowment for the Arts, American adults are not reading literature. Only 43 percent of American adults read short stories, poems, plays or novels last year, down from approximately 45 percent in 2014.

Interestingly, Americans' interest in reading has steadily increased in the last few years. Our interest in literature, however, continues to decrease.

And why should we read literature? As college students, it seems we have more than enough to read for our classes — novels, textbooks, scientific reports, academic papers. Why should we set aside time to read Shakespeare or Hemingway when most of us hardly have enough time to keep up on this week's class readings?

Here are three reasons why college students, in particular, should read literature, even occasionally.

#### **1. It makes you smarter**

When we read a novel, play or poem, we absorb a lot of information simultaneously. We think about the plot or narrative, the characters, the setting; we recognize foreshadowing and symbolism and we determine the meanings of unfamiliar words from their contexts.

In short, when we read literature, we do a lot of thinking.

Even better, because a majority of us grew up reading, we don't have to think about most of this thinking we're doing: it comes naturally. If we read more frequently and try to understand what we read, we are better equipped to gain insight into the feelings and motives of the people around us and to think of creative solutions to problems.

#### **2. It makes you more interesting**

Let's face it: very few of us will have the opportunity to travel the world. Very few of us will ever visit Paris, sail across the Atlantic or go on a safari.

Sound discouraging? No problem.

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

When we read literature, we can experience whatever we choose. We can take a road trip across the United States with Dean Moriarty or travel through Spain with Jake Barnes.

Sure, reading about it isn't quite the same as experiencing it in real life, but it can help us be more imaginative and make our daily lives a little more extraordinary.

### **3. It makes you a better person**

Most of what's considered great literature is challenging — not necessarily because it's hard to read, but because it's hard to think about. A lot of it is filled with serious ethical problems.

Unlike religious texts or books on moral philosophy, literature takes these problems and thrusts them into real life, making them more immediate and, sometimes, unsettling. That is, we're forced to think about them in concrete rather than abstract terms.

This can help us do the right thing — or, at least, think about what may be the right thing to do — when we're confronted with ethical problems in our daily lives.

### **Q.5 Explain the components of Short Story.**

Short stories have a relatively broad range of lengths, between 1,000 and 7,500 words. If you are writing for a class or publication, your teacher or editor might give you specific page requirements. If you double space, 1000 words in 12-point font cover between three and four pages.

However, it is important not to limit yourself to any page limits or goals in the initial drafts. You should write until you get the basic outline of your story intact and then you can always go back and adjust the story to fit any set length requirements you have.

The toughest part of writing short fiction is condensing all the same elements necessary for a full-length novel into a smaller space. You still need to define a plot, character development, tension, climax, and falling action.

#### **Point of View**

One of the first things you want to think about is what point of view would work best for your story. If your story centers on one character's journey, the first person will allow you to show the main character's thoughts and feelings without having to spend too much time demonstrating them through action.

The third person, the most common, can allow you to tell the story as an outsider. A third person omniscient point of view gives the writer access to the knowledge of all the characters' thoughts and motives, time, events, and experiences.

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

Third person limited has full knowledge of only one character and any events tied to him.

### **Setting**

The opening paragraphs of a short story should quickly depict the setting of the story. The reader should know when and where the story is taking place. Is it present day? The future? What time of year is it?

The social setting is also essential to determine. Are the characters all wealthy? Are they all women?

When describing the setting, think of the opening of a movie. The opening scenes often span across a city or countryside then focus in on a point involving the first scenes of action.

You could also this same descriptive tactic. For example, if your story begins with a person standing in a large crowd, describe the area, then the crowd, maybe the weather, the atmosphere (excited, scary, tense) and then bring the focus into the individual.

### **Conflict**

Once you develop the setting, you must introduce the conflict or the rising action. The conflict is the problem or challenge that the main character faces. The issue itself is important, but the tension created is what creates reader involvement.

The tension in a story is one of the most important aspects; it's what keeps the reader interested and wanting to know what will happen next.

To write, "Joe had to decide whether to go on his business trip or stay home for his wife's birthday," lets the reader know there is a choice with consequences but does not elicit much reader reaction.

To create tension you could describe the internal struggle Joe is having, maybe he'll lose his job if he doesn't go, but his wife is looking forward to spending time with him on this particular birthday. Write the tension that Joe is experiencing in his head.

### **Climax**

Next should come to the climax of the story. This will be the turning point where a decision is made, or change occurs. The reader should know the outcome of the conflict and understand all the events leading up to the climax.

**COURSE: ENGLISH VI (6471)**  
**SEMESTER: AUTUMN, 2019**

Be sure to time your climax so that it doesn't happen too late or too soon. If done too soon, the reader will either not recognize it as the climax or expect another twist. If done too late the reader might get bored before it happens.

The last part of your story should resolve any questions left after the climactic events take place. This could be an opportunity to see where the characters end up sometime after the turning point or how they deal with the changes that have occurred in and around themselves.

Once you get your story drafted into a semi-final form, try letting a peer read it and give you some feedback. You will most likely find that you became so involved in your story that you omitted some details.

# COURSE: ENGLISH VI (6471)

## SEMESTER: AUTUMN, 2019

### ASSIGNMENT NO. 2

#### Q.1 Differentiate Novel and other literary genres.

**The main difference between the different forms of literature is the purpose and the way words are arranged.**

The main difference between prose and poetry is how the words are used. In prose we form words into sentences and paragraphs. In poetry we form words into lines and stanzas. Many of the rules of punctuation and grammar apply to poetry, but the poet can choose to change them as he or she wishes. Here is an example from ee Cummings. Somewhere i have never travelled, gladly beyond any experience, your eyes have their silence: in your most frail gesture are things which enclose me, or which I cannot touch because they are too near. You can see that the poet uses words differently than typical sentences. He does not capitalize, and does not even put spaces between the words (“travelled, gladly”). By doing this, he reinforces the tone and message of his poem, about the facts of life.

Poetry speaks directly to emotions. It seeks to eliminate as many barriers as possible between the poem and the reader. There is a little more distance in prose. Prose consists of novels and drama. It is basically writing like human speech. The difference between drama and novels is the purpose and the structure. Drama is written to be performed. It can consist of prose or be more like poetry, such as Shakespeare. It is composed of stage directions, speaker tags, and lines. Here is an example from the play *The Diary of Anne Frank*.

**Miep.** Are you all right, Mr. Frank?

**Mr. Frank** (*quickly controlling himself*). Yes, Mie, yes.

**Miep.** Everyone in the office has gone home. . . . It's after six. (*Then, pleading*) Don't stay up here, Mr. Frank. What's the use of torturing yourself like this? (Act 1, Scene 1)

A play is meant to be performed, and not just read. The stage directions tell the actors what to do, but also describe the action of the play and how the lines will be delivered.

A novel, on the other hand, is a story written in paragraphs. It includes the narration, as well as dialogue. Here is an example from *To Kill a Mockingbird*.

"Teach me?" I said in surprise. "He hasn't taught me anything, Miss Caroline. Atticus ain't got time to teach me anything," I added, when Miss Caroline smiled and shook her head. "Why, he's so tired at night he just sits in the living room and reads." (ch 2)

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

This excerpt shows dialogue, action, and how the character felt. By using this genre, we can tell a fuller story than poetry or drama. There is more detail, and characters and events are more fleshed-out. This genre is more character driven, where drama is more plot driven and characterization is accomplished through action.

### **Q.2 How can you make Drama effective for teaching?**

Drama can be a valuable teaching tool. It gets students up and moving around and interacting with each other. It's particularly appealing to kinesthetic learners but can be used successfully for all learners. It also contextualizes language, making real and three-dimensional that which is on the printed page.

Students will improve the speaking and listening skills in performing scenes and also their writing skills through such activities as dialogue writing. Drama also teaches the “pragmatics” of language, how we appropriately use language to get something done, like make a request. Finally, drama promotes class bonding: in drama classes, there is usually a great deal of comradery.

### **Methods for Incorporating Drama in the ESL Class**

#### **Act out the Dialogue**

---

One of the easiest ways to incorporate drama in the classroom is to **have students act out the dialogue from their textbooks**. Simply pair them up, have them choose roles, then work together to act out the dialogue, figuring out for themselves the “blocking,” or stage movements. This is effective for a beginning activity of incorporating drama in the classroom.

#### **Perform Reader's Theater**

Another good beginning exercise is to do Reader's Theater. Hand out copies of a short or one-act play, have students choose roles, and then read the play from their seats without acting it out. However, do encourage them to read dramatically, modeling as necessary.

#### **Act out the Story**

If students are reading a short story such as “The Chaser,” about the man who buys a “love potion” for his unrequited love, have students act out the story or part of the

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

story, working in groups and assigning roles and determining the blocking. This is particularly effective with “short-shorts”: brief, one-scene stories with limited characters.

### **Write the Dialogue for a Scene**

Watch a brief clip of a movie without the sound on. Have students write the dialogue for it and act it out.

---

Once students have had some experience with the basics of character, dialogue, and stage movement, they can move on to some **more advanced dramatics**, involving more of students’ own creativity and critical thinking skills.

---

### **Act out and Put Words to an Emotion**

Give students an emotion, such as “anger” or “fear”. Have students, either singly or in groups, first act out that emotion then put words to the emotion.

### **Give “Voice” to an Inanimate Object**

What would a stapler say if it could talk? Or an apple? **Have students write monologues with inanimate objects as the character.** A monologue is a short scene with just one character talking, either addressing the audience, God, or himself or herself. Hamlet’s “To Be or Not to Be” soliloquy might also be termed a monologue, for example.

After writing them, students can read the monologues aloud.

### **Create a Character**

Have students develop a character, writing a one-page profile on the character’s background, appearance, personality, etc. Have them introduce the character to the class, explaining what interests them about their character.

### **Write a Monologue**

Using the character they’ve already developed, have students write a monologue for that character then perform it.

### **Mime and Dubbing**

---

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

Have students act out short scenes without dialogue. The rest of the class then supplies the dialogue, developing the “script.”

### **Improvise**

Put students in groups of two or three, and assign the characters and the situation to the groups, perhaps using 3x5 index cards. Give a time limit of two to three minutes per scene. Students go from there, extemporaneously creating the dialogue and movement themselves.

---

### **Q.3 Discuss Prose as literary genre.**

Prose is a form of language that has no formal metrical structure. It applies a natural flow of speech, and ordinary grammatical structure, rather than rhythmic structure, such as in the case of traditional poetry. Normal everyday speech is spoken in prose, and most people think and write in prose form. Prose comprises of full grammatical sentences, which consist of paragraphs, and forgoes aesthetic appeal in favor of clear, straightforward language. It can be said to be the most reflective of conversational speech. Some works of prose do have versification, and a blend of the two formats that is called “prose poetry.”

Example of a Poetry Verse vs. the Prose Form

Following is a poetry verse from a popular work of Robert Frost:

“The woods are lovely, dark and deep. But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep.”

### **Prose Form**

Following is the same sentiment written in prose form:

“The woods look lovely against the setting darkness and as I gaze into the mysterious depths of the forest, I feel like lingering here longer. However, I have pending appointments to keep, and much distance to cover before I settle in for the night, or else I will be late for all of them.”

The above paragraph is conveying a similar message, but it is conveyed in ordinary language, without a formal metrical structure to bind it.

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

### Some Common Types of Prose

1. **Nonfictional Prose:** A literary work that is mainly based on fact, though it may contain fictional elements in certain cases. Examples include biographies and essays.
2. **Fictional Prose:** A literary work that is wholly or partly imagined or theoretical. Examples are novels.
3. **Heroic Prose:** A literary work that may be written down or recited, and which employs many of the formulaic expressions found in oral tradition. Examples are legends and tales.
4. **Prose Poetry:** A literary work that exhibits poetic quality – using emotional effects and heightened imagery – but which are written in prose instead of verse.

### Examples of Prose in Literature

#### **Prose in Novels**

This is usually written in the form of a narrative, and may be entirely a figment of the author's imagination.

#### Function of Prose

While there have been many critical debates over the correct and valid construction of prose, the reason for its adoption can be attributed to its loosely-defined structure, which most writers feel comfortable using when expressing or conveying their ideas and thoughts. It is the standard style of writing used for most spoken dialogues, fictional as well as topical and factual writing, and discourses. It is also the common language used in newspapers, magazines, literature, encyclopedias, broadcasting, philosophy, law, history, the sciences, and many other forms of communication.

#### **Q.4 What are the main TEACHING METHODS while teaching literature?**

The literature component in English is aimed at enhancing students' language proficiency, and it is also geared for the purpose of generating the aesthetic part of the language that is personal response from students. The English language Curriculum Specifications stated that the aim of literature is not only meant to address the interpersonal, informational aesthetic value of learning but also the learning of the English language in general.

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

Similarly, this objective is in line to the curriculum of the Malaysia Ministry of Education (2009) that spells out the objectives of the introduction of literature component into the English language syllabus are to enable students to improve their proficiency through reading, respond to text, draw lessons and insights from slices of life, understand and appreciate other culture, relate to events, characters and own life as well as expose students to models of good writing. Literature in Education is aimed at developing the potential of students in a holistic, balanced and integrated manner encompassing the intellectual, spiritual, emotional and physical aspects in order to create a balanced and harmonious human being with high social standards. It is therefore, the primary aim of incorporating literature into the English Language syllabus is to improve students' language ability. As stated in the English Language Curriculum Specification, the CCL Program is aimed to help students improve their English through reading simple fiction, to provide a continuum for the literature component introduced in school and to create an enjoyable learning environment. In relation to this, literature is not only meant to address the interpersonal and informational aesthetic value of the learning, but also beyond that where the students learn about people, culture, ethics, behaviors and other social norms. Hence, the implementation of children's literature would help children to expand their imagination and to acquire literacy in their learning. There is a need to discover if the literature component in English is taught in line with its aims and objectives. Thus, a focus on the approaches employed by teachers in the teaching of literature component in English would be of great value and interest. This study focuses on teacher's approaches and challenges in the teaching of CCL Program in primary schools. The study will focus on the approaches employed and challenges encountered in the teaching of literature to upper primary students.

Literature is meant to be enjoyed, as literature can be employed as a tool to promote literacy and proficiency in the language. It assists students to deal with problem of social, cultural, racial or problem that deals with life in the real world. The CDC of Malaysia Ministry of Education (2006) provides three benefits of having children's literature in primary schools' learning in the implementation of CCL Program. They are (1) the personal and emotional gains which offer enjoyment, enrich children understanding of themselves and the world around them, develops imagination, helps children make sense of

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

their own experience and evokes one's feelings on issues related to life, (2) the learning gained allows children to learn new ideas and new knowledge, adds to their understanding of concepts, allows children to understand cultural traditions and values and issues in life, allows children to develop respect for self and others, and encourages them to become aware of their audience, and (3) the language gain which help children develop an awareness of how language works in communication, develop an understanding of the meaning of words, allows them to experience new ways of using language that bridges the gap between written and spoken language and allows them to experience the form of narratives. The learning outcomes of literature teaching are the expected skills, experience, attitudes or language that students need to gain. The outcomes are the fundamental elements that students need to attain in the objectives of literature learning. In the CCL Program, students are introduced to short stories, which is known as one of the components in prose, functions as a continuous piece of writing which consist of both fiction and non-fiction. Authors of short stories utilize language to raise issues related to human interest. Students are required to learn good values in them by comparing and contrasting different short stories. In order to achieve the learning outcomes of literature teaching and learning, the Malaysia Ministry of Education (2003) has specified the learning outcomes of the introduction to short stories as to (1) understand the content of the text, (2) recognize and understand the issues presented in the text, (3) understand the themes and messages in the text, (4) understand the plot in the text, (5) describe the characters and interpret their interactions and relationship with another, (6) understand and interpret the contribution of setting to the story, (7) understand the author's point of view, (8) identify common literary devices authors employ to achieve their effects, (9) communicate and inform personal response to the text, and (10) produce a piece of work in response to the text studied. Therefore, it is important to determine the approaches employed by teachers in the teaching of CCL Program in order to ensure the incorporation of models of teaching literature is taken place in classroom instruction, as well as to find out types of approaches utilized by teachers in the teaching of literature. Hence, the integration of Literature in Education and short stories' learning outcomes will be assessed as to what extent the implementation of CCL Program has achieved the objectives of each learning outcomes. The analysis of the

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

data from classroom observation reveals the current teaching approaches in upper primary schools in the district of Kuala Selangor. In this study, the Information-Based Approach and the Periphrastic Approach were among the most favored approaches in the teaching of literature. The Information-Based Approach was the most favored by teachers in this study as it ensures students acquire enough knowledge and information on the literary text studied and expanded their understanding on the subject matter. Teachers explain the content of the text to class, as well as provide students with background of information related to the teaching of CCL Program. The Periphrastic Approach was also the most favored among the other approaches in the teaching of literature component. In order to ensure students understand and provide good feedback from the teaching process in the classroom, teachers were re-telling the text to students to help them understand the literature component, and use simple terms to explain what the story is about to students. These two approaches were found among most favored in the teaching of CCL in upper primary schools of the five selected schools.

### **Q.5 How do you perceive the future of MODERN TRENDS IN LITERATURE?**

As the 21st century got under way, history remained the outstanding concern of English literature. Although contemporary issues such as global warming and international conflicts (especially the Second Persian Gulf War and its aftermath) received attention, writers were still more disposed to look back. Bennett's play *The History Boys* (filmed 2006) premiered in 2004; it portrayed pupils in a school in the north of England during the 1980s. Although *Cloud Atlas* (2004)—a far-reaching book by David Mitchell, one of the more ambitious novelists to emerge during this period—contained chapters that envisage future eras ravaged by malign technology and climactic and nuclear devastation, it devoted more space to scenes set in the 19th and early 20th centuries. In doing so, it also displayed another preoccupation of the 21st century's early years: the imitation of earlier literary styles and techniques. There was a marked vogue for pastiche and revisionary Victorian novels (of which Michel Faber's *The Crimson Petal and the White* [2002] was a prominent example). McEwan's *Atonement* (2001) worked masterly variations on the 1930s fictional procedures of authors such as Elizabeth Bowen. In *Saturday* (2005), the model of Virginia Woolf's fictional presentation of a war-shadowed day in London in *Mrs. Dalloway* (1925) stood behind McEwan's vivid depiction

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

of that city on Feb. 15, 2003, a day of mass demonstrations against the impending war in Iraq. Heaney continued to revisit the rural world of his youth in the poetry collections *Electric Light* (2001) and *District and Circle* (2006) while also reexamining and reworking classic texts, a striking instance of which was *The Burial at Thebes* (2004), which infused Sophocles' *Antigone* with contemporary resonances. Although they had entered into a new millennium, writers seemed to find greater imaginative stimulus in the past than in the present and the future.

Modernism is not identical to modernity or modernization, though these terms' meanings overlap.

**Modernism** is a recent period of Western or World Civilization; modernity or modernization is a historical process rather than a period.

**Modernization or modernity** is ongoing since emergence of humanism and modern science in Classical Greece, or at least since the Renaissance.

○ Modernization replaces or transforms traditions, collective identities, and past-orientations with revolutionary activities such as doubt, inquiry, individualism, and future-orientation.

○ The simplest understanding of modern culture is in **contrast with traditional cultures**, which prevailed through most human history and prehistory and still survive today in family life, rural and religious communities, etc.

Like the Renaissance, the Enlightenment, and Romanticism, **Modernism** is a period or movement—an international movement in European, American, and World art, literature, and culture.

Modernism occurs approximately 100 years after Romanticism (late 1700s - mid-1800s or later) and, more precisely, after the Realistic period in American literature and the Victorian / Edwardian periods in England.

Modernism begins in the late 1800s or early 1900s--a convenient starting point is just before World War 1 (1914-18).

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

Modernism continues till the mid-1900s (end of World War 2 in 1945) when it may be succeeded by Post-Modernism

Or Modernism continues even now, if Post-Modernism or postmodernism is just more Modernism.

### **Characteristics of Modernism (esp. in literature)**

- **destabilization and fragmentation of reality** > surprising and sometimes inconsistent metaphors for interior states

- Realistic details > symbolic, suggestive, allegorical within **mythic** narratives or frames

- narration through **fragmented, internalized, or multiple perspectives or viewpoints**; e.g. Faulkner's *The Sound and the Fury* (1929); Woolf's *To the Lighthouse* (1927)

- **unification of fragmenting reality through internalized or interior perception, as in stream-of-consciousness** (< influence of Freud, theories of conscious and unconscious)

○ inner-outer correspondence of Romanticism > interiority, psychological reality, all reality translated into mental states or symbols.

- **non-linear time**, or other distortions of time-conventions in Realistic fiction; e.g., Joyce's *Ulysses* (1922), Faulkner's *Sound & Fury* (1929)

- **Classical or mythic forms refashioned or made new** (<archetypal psychology of Jung; advanced classical scholarship)

- Allusiveness: symbolic references to or self-conscious intertextuality with prior literary monuments

- self-consciousness and irony concerning literary and social conventions > admitted artifice in representation.

- **Primitivism**: ("Belief, thought, or behaviour of a primitive or instinctive nature; the advocating or idealization of that which is simple, unsophisticated, or primitive"--OED); a.k.a. **atavism**

# **COURSE: ENGLISH VI (6471)**

## **SEMESTER: AUTUMN, 2019**

○ Invocations of classical or non-western forms including the Primitive, but Ezra Pound: "Make it new."

○ sexuality depicted more frankly and directly, though still symbolically, sometimes as obsession or fetish.

● **Characterization:** Heroic individualism of Romanticism > isolation, eccentricity, anti-heroism; secondary characters as symbolic or allegorical types

● Gothic may re-appear in broken or fleeting forms as the grotesque.

● Like Romanticism, Modernism mixes revolutionary and reactionary elements.