

Government Degree College Baramulla

Semester 5th

Major & Minor Course

English

Title: American Literature
Credit: Theory: 04; Tutorial: 02

Code: Code _____
Contact Hours: 64 (TH) + 32 TU)

Theory (contact hours: 64)

Course Objectives:

- *To introduce students to American Literature .*
- *To teach students the major historical contexts and literary movements that have influenced American Literature.*
- *To engage students in critically analyzing and evaluating the prescribed texts.*
- *To teach students to evaluate the use of language and style in the prescribed texts written in different ages.*

Learning outcomes:

On completion of the course, the student should be able to:

- *Demonstrate knowledge of the historical and cultural contexts that influenced American Literature.*
- *Appreciate and critically engage with diverse voices and experiences represented in American Literature*
- *Evaluate the use of language and style in the prescribed texts written in different ages.*
- *Compare, situate, and analyze the themes and forms of the prescribed texts in the American literary tradition.*

UNIT-I:

Walt Whitman: *O Captain! My Captain*

Emily Dickinson: *Because I Could Not Stop for Death, Wild Nights-wild Nights, I'm Nobody! Who are You?*

Maya Angelou: *Phenomenal Woman, Caged Bird*

UNIT-II:

Mark Twain: *Adventures of Huckleberry Finn*

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Unit-III:

Arthur Miller: *Death of a Salesman*

Unit-IV

Edgar Allan Poe: *The Tell-Tale Heart*

Ernest Hemingway: *Hills Like White Elephants*

James Baldwin: *Sonny's Blues*

Tutorials (2 Credits)

Course Objectives:

- To analyze and compare the portrayal of key themes in the film adaptations of *The Adventures of Huckleberry Finn* and *Death of a Salesman* with the original text.
- To understand how modern reimagining of classic texts can alter themes and character portrayals in *The Adventures of Huckleberry Finn* and *Death of a Salesman*
- To understand the role of setting and cinematography in enhancing the themes in *The Adventures of Huckleberry Finn* and *Death of a Salesman*.

Learning outcomes:

On completion of the course, the student should be able to:

- Write an analytical essay comparing the two film adaptations of a given text, focusing on performance, thematic interpretation, and directorial choices..
- Analyze how the new film adaptation modernizes the themes of a given text, using specific examples from the film and text.
- Compare and analyze selected scenes from films, understanding their contribution to the adaptation's thematic and narrative structure.

Unit I: The Adventures of Huckleberry Finn - Film Adaptations

- ❖ 1939 Adaptation: Director: Richard Thorpe Key focus: Classic Hollywood interpretation. 1993 Adaptation :Director: Stephen Sommers
- ❖ Key focus: Modern reimagining with a focus on adventure and humor.
- ❖ Classroom Activities: Comparative Analysis: Compare the portrayal of key themes in the 1939 and 1993 films with the original text. Screening: Selected scenes from both films for comparative study.
- ❖ Group Discussion: How the 1993 adaptation modernizes the themes of the novel. The impact of directorial choices on the portrayal of Huck and Jim's relationship

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Unit II: Death of a Salesman - Film Adaptations

- ❖ 1951 Adaptation: Director: László Benedek Key focus: Post-war interpretation of Miller's work.
- ❖ 1985 Adaptation: Director: Volker Schlöndorff Key focus: Psychological depth and realism.
- ❖ Classroom Activities: Comparative Analysis: Evaluate how the 1951 and 1985 adaptations handle the theme of the American Dream.
- ❖ Screening: Key scenes like Willy's breakdown and the final act from both adaptations.
- ❖ Assessment: Essay: Analyze how Dustin Hoffman's portrayal of Willy Loman in the 1985 adaptation compares to Fredric March's in the 1951 film.
- ❖ Group Discussion: The role of setting and cinematography in enhancing the play's themes in film adaptations.

Suggested Readings

1. **Christopher Ricks.** *American Literature: A Very Short Introduction.* Oxford University Press, 2003. Oxford, UK.
2. **Michael Meyer.** *American Literature: An Introduction.* Pearson, 2012. New York, NY, USA.
3. **Christopher Ricks.** *American Poetry: A Very Short Introduction.* Oxford University Press, 2003. Oxford, UK.
4. **Robert S. Levine, Nina Baym, and others (Eds.).** *The Norton Anthology of American Literature.* 9th ed. Norton & Company, 2017. New York, NY, USA.
5. **Alfred Bendixen & Stephen Burt (Eds.).** *The Cambridge History of American Poetry.* Cambridge University Press, 2011. Cambridge, UK.
6. **Judith Farr.** *The Passion of Emily Dickinson.* Harvard University Press, 1992. Cambridge, MA, USA.
7. **Lyman B. Hagen.** *Heart of a Woman, Mind of a Writer, and Soul of a Poet: A Critical Analysis of the Writings of Maya Angelou.* University of North Carolina Press, 1996. Chapel Hill, NC, USA.
8. **Mark Twain.** *The Adventures of Huckleberry Finn.* Edited by **R. B. Levinson.** *The Norton Anthology of American Literature.* 9th ed., vol. 1, Norton & Company, 2017. New York, NY, USA.
9. **Dayan Chakraborty.** *A Critical Companion to Arthur Miller's Death of a Salesman.* Continuum, 2008. London, UK.
10. **David Leeming.** *James Baldwin: A Biography.* Henry Holt and Company, 1994. New York, NY, USA., 1995. New York, NY, USA.
11. **Joshua Wick.** *Fables of Mind: An Inquiry into Poe's Fiction.* Oxford University Press, 2003. New York, NY, USA.

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Semester 5th

Major Course

Title: Literary Criticism
Theory (contact hours: 64)

Code:

Course Objectives:

- To introduce students to Plato's and Aristotle's perspectives on art and mimesis.
- To introduce students to Indian aesthetics with a focus on the concept of Rasa.
- To introduce students to English Romantic criticism with a focus on Wordsworth and Coleridge.
- To introduce students to New Criticism with a focus on T.S. Eliot, I.A. Richards, and Cleanth Brooks.
- To introduce students to Formalism and Structuralism.

Learning

outcomes:

On completion of the course, the student should be able to:

- Identify and outline the differences between Plato's and Aristotle's concepts of art.
- Outline the basic concepts of Indian aesthetics.
- Analyze the Romantic concept of poetry as articulated by Wordsworth and Coleridge.
- Outline the basic concepts of New Criticism.
- Analyze the fundamental concepts of Formalism and Structuralism.

Classical Criticism

- **Plato:** Book III and Book X from *The Republic*
Theory of Forms, the role of poetry and art, the idea of mimesis, poets and their influence on society and the need of censorship.
- **Aristotle:** (Chap 1-7, & 14 from *Poetics*)
Analysis of Aristotle's views on imitation in literature and his critique of Plato's theory of mimesis. Aristotle's definition of tragedy, the concept of catharsis, and the role of plot and character.
- **Indian Aesthetics:** A very brief Introduction to Rasa: Definition, origin, importance, and types.

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Romantic Criticism

- **W. Wordsworth: Preface to Second Edition of *Lyrical Ballads***
The Definition of Poetry, The Poet's Characteristics, The Value of Poetry, Poetic Diction.
- **S.T. Coleridge: Chapters 12,13, 14, & 17 of *Biographia Literaria***
Coleridge's View of Poetry, Poet and Poetic Diction, Fancy and Imagination: Primary & Secondary. A Comparison of Wordsworth and Coleridge as Critics.

New Criticism

- **T.S. Eliot: "Tradition & Individual Talent"** (The concept of the Tradition and the Historical sense, The position of a poet in the tradition, Integration of Tradition and Innovation, Rejection of Romantic Individualism and emotiveness, and the Impersonal Theory of Poetry)
- **I.A. Richards: "Four Kinds of Meaning"** [Four Types of Meaning: (Sense, Feeling, Tone, Intention), Integration of Meaning, Complexity of Language
"Two uses of Language" (Referential and Emotive use of language)]
- **Cleanth Brooks: "Irony as Principle of Structure"** (Irony as a literary structure, Paradox and ambiguity, The organic nature of poetry, The role of metaphor)

Formalism and Structuralism

- Viktor Shklovsky: "*Art as Technique*"
Introduction to Russian Formalism and the concept of Defamiliarization: Technique and Form, Art and the Perception of Artistic Devices, Purpose and role of Art.
- Ferdinand de Saussure: "Place of Language in the Facts of Speech", "Nature of the Linguistic Sign" (From *Course in General Linguistics*)
The Characteristics of Language, Nature of the Linguistic Sign: Sign, Signifier, Signified, The Arbitrary Nature of the Sign, Language as a System of Differences, Binary Oppositions, Langue & Parole.

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Suggested Readings

Introductory

1. **B Prasad**, An Introduction to Literary Criticism, Trinity, 2010.
2. **M S Nagarajan**, English Literary Criticism and Theory, Orient BlackSwan; First Edition 2006
3. **David Daiches**, *Critical Approaches to Literature*, 2nd ed. Hyderabad: Orient Longman, 2001.
4. **Wimsatt, William Kurtz, and Cleanth Brooks**. *Literary Criticism: A Short History*. Harcourt Brace, 1957.
5. **Wellek, Rene, and Warren, Austin**. *Theory of Literature*. Harcourt Brace, 1956.
6. **Humphrey House**. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.

Advanced

1. **Jonathan Culler**. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.
2. **Terry Eagleton**. *Literary Theory: An Introduction*. Blackwell Publishing, 2008.
3. **M. A. R. Habib**, *A History of Literary Criticism and Theory: From Plato to the Present*. Oxford: Blackwell, 2005.
4. **Patricia Waugh**., *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006
5. **Rene Wellek**, *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958.
6. **Board of Editors**, *The Cambridge History of Literary Criticism Volume I-VI*, Cambridge University Press
7. **Leitch, Vincent B. (ed)**. *The Norton Anthology of Theory and Criticism*. Norton & Company, 2010.
8. **Mini Chandran, V S Sreenath**, An Introduction to Indian Aesthetics: History, Theory, and Theoreticians, Bloomsbury India, 2020.
9. **V Ragavan & Nagendra**, An Introduction to Indian Poetics, Macmillan & Company Ltd, Calcutta, 1970.
10. **Abrams, M. H.** *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.

Original Texts

1. **Plato**. *The Republic*. Translated by C. D. C. Reeve. Hackett Publishing Company, 2004.
2. **Aristotle**. *Poetics*. Translated by S. H. Butcher. Macmillan, 1902.
3. **Wordsworth, William**. *Preface to the Second Edition of Lyrical Ballads*. Edited by Stephen Gill. Oxford University Press, 1989.
4. **Coleridge, Samuel Taylor**. *Biographia Literaria*. Edited by J. Shawcross. Oxford University Press, 1907.

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5. **I. A. Richards.** *Principles of Literary Criticism*, Routledge, 2001.
6. **Cleanth Brooks.** *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt Brace, 1947.
7. **T.S. Eliot.** *The Sacred Wood: Essays on Poetry and Criticism*. Methuen, 1920.
8. **Viktor Shklovsky.** *Russian Formalist Criticism: Four Essays*. Translated by Lee T. Lemon and Marion J. Reis. University of Nebraska Press, 1965.
9. **Roman Jakobson.** *Language in Literature*. Edited by Krystyna Pomorska and Steven Rudy. Harvard University Press, 1987.
10. **Ferdinand de Saussure.** *Course in General Linguistics*. Edited by Charles Bally and Albert Sechehaye, translated by Wade Baskin. McGraw-Hill, 1959.

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Semester 5th

Major Course

**Title: Foundations of Folklore Studies
Theory (contact hours: 64)**

**Code:
CONTACT HOURS: 64 (TH) + 32 TU)**

Course Objectives:

- To introduce foundational concepts and scope of folklore studies.
- To explore the historical development and theoretical frameworks of folklore.
- To provide an in-depth understanding of Kashmiri folk narratives through analysis and ethnographic studies.
- To equip students with skills to document, analyze, and present folk narratives.

Learning Outcomes:

Upon completion of the course, students should be able to:

- Define and explain the scope of folklore.
- Analyze folk narratives using theoretical frameworks.
- Conduct ethnographic studies to collect and document folklore.
- Compare and contrast folk narratives and note variations.
- Utilize digital mediums for preserving folklore.

Contact Hours: 64)

Unit 1: Introduction to Folklore (16 hours)

- Historical origins of Folklore Studies.
- Definition, importance and scope of studying folklore.
- Types of folklore:
 - o Prose Narratives: Myth, Legend, Folktale, Proverbs
 - o Verse Narratives: Epic, Ballad, Folk Songs

Unit 2: Kashmiri Folk Tales (16 hours)

- Tracing the history Kashmiri folklore:

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- Hilton Knowels, *Introduction to Folk Tales of Kashmir*
- Aurel Stein, *Introduction to Hatim's Tales*
- *Selected Folktales*: ▪ "Himal Naagrai", ▪ "Kaw Koor" , ▪ "Naek ti Baed" , ▪ "Akenandun"

Unit 3: Structure and Functions in Folk Narratives (16 hours)

- Identifying Proppian functions: Structure and list of Proppian Functions (Abstention, Interdiction, Violation, Delivery, Trickery, Complicity, Mediation, Departure).
- Character Types: Understanding roles in Propp's model: Hero, Villain, Donor. ● Identifying these functions in the folktales from Unit 2.

Unit 4: Ethnographic approach to study Folklore (16 hours)

Ethnography definition and scope.

- Ethnography in Culture studies with special reference to Folklore.
- Techniques of ethnographic study: Participant observation and interviews.
- Ethical considerations in ethnography: Consent and privacy policies.
- Understanding power dynamics between researcher and participant.

Tutorials (2 Credits, 32 Hours)

Tutorial Objectives:

- Engage in critical discussions and comparative analysis of folklore. ● Enhance research and presentation skills.

Tutorial Learning Outcomes:

- Document and analyze folk narratives.
- Conduct ethnographic studies through field trips.
- Engage in comparative analysis of folklore across Jammu and Kashmir.
- Develop and present creative projects based on folklore research.

Tutorial Activities:

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Unit 1: Ethnographic Study and Folklore Collection

- Consult with family elders to share stories.
- Conduct fieldwork: Document folk narratives through interviews and firsthand accounts.
- Create a database: Compile and organize collected folk narratives.

Unit 2: Presentation and Seminar

- Present your findings in your own unique way.
- Develop innovative and original presentation methods for your folklore research.
- Multimedia or interactive exhibits will be facilitated.

Suggested Readings:

- Cox, Marian Roalfe. *Introduction to Folklore*. London: D. Nutt, 1893.
- Aatish, Ghulam Nabi. *Luke Kath*. Srinagar: Gulshan Publishers, 2015. ● Khan, Kacho Asfandyar. *Ancient Wisdom from Ladakh: Sayings & Proverbs*. Leh: Melong Publications, 2007.
- Propp, Vladimir. *Morphology of the Folktale*. Translated by Laurence Scott. Austin: University of Texas Press, 1968.
- Lévi-Strauss, Claude. *The Savage Mind*. Chicago: University of Chicago Press, 1966.
- Dundes, Alan. *Interpreting Folklore*. Bloomington: Indiana University Press, 1980. ● Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. London: Routledge, 1975.
- Sadhu, S. L. *Folk Tales from Kashmir*. New Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1962.
- Dhar, Somnath. *Kashmir Folk Tales*. New Delhi: Publications Division, 1984. ● Vansina, Jan. *Oral Tradition as History*. Madison: University of Wisconsin Press, 1985.
- Geertz, Clifford. *The Interpretation of Cultures: Selected Essays*. New York: Basic Books, 1973.
- Ben-Amos, Dan. "Toward a Definition of Folklore in Context." *The Journal of American Folklore* 84, no. 331 (1971): 3-15.
- Smith, Barbara Herrnstein. *Contingencies of Value: Alternative Perspectives for Critical Theory*. Cambridge: Harvard University Press, 1988.
- Arif, Nisar. "Gender and Performance in Kashmiri Folklore." *International Journal for Indian Studies*. 2017.