

Course: English-VI (6471)
Semester: Autumn 2021

ASSIGNMENT No. 2

Q. 1 Differentiate Drama and Novel.

Drama is essentially written to be performed. In a drama, people, things, events, must be present through a dialogue. A novel, on the other hand, is a story written to be read, as opposed to be performed.

In the literary sense, the term 'drama' has two meanings. One is a genre of literature; the other is similar to a play. Dictionary.com defines drama as "a composition in prose or verse presenting in dialogue or pantomime a story involving conflict or contrast of character, especially one intended to be acted on the stage."

Drama is the specific way that the work is written. In a drama, people, things, events, must be present through a dialogue. The term drama comes from the Greek word, 'δρᾶμα' (drama), which means 'action.' The word is actually derived from the verb, 'δράω' (draō), meaning 'to do' or 'to act.' Drama is essentially written to be performed. In fact, it can even be said that a drama is a type of play. Drama is a genre of play, which is neither a comedy nor a tragedy; it has elements of both. It may even include songs, such as an opera.

A novel, on the other hand, is a story written to be read, as opposed to be performed. Dictionary.com defines a novel, as 'a fictitious prose narrative of considerable length and complexity, portraying characters and usually presenting a sequential organization of action and scenes.'

Essentially, a novel is a story written with a start, middle and end. The novel can be written in first person or in third person. It may have dialogues, or the events happening may be described. People, events and thoughts can be described, whereas this is not possible in a drama. In a drama, only the dialogues are said, everything must be referenced to in the dialogue or not at all.

Let's compare one scene as written in a novel and in a drama:

Novel:

Celia and Olivia walked through the different rows of flowers. Coming upon a rose bush, Celia bend down to pluck a rose. Turning around she presented the rose to Olivia, while exclaiming, "The beauty of this rose is just like you, Olivia." As Olivia took the rose from Celia, she pricked her finger on one of the many thorns on the stem.

Drama:

[Celia and Olivia enter stage right]

Olivia: Look at all these beautiful flowers.

Celia: Look at that rose bush. Isn't this rose beautiful? {Giving the rose to Olivia} The beauty of this rose is just like you, Olivia.

Olivia: Ouch, I pricked my finger.

Drama is a genre of writing, like Romance or Suspense.

In drama, the events in the plot are built around unexpected events or circumstances. Drama can also a play for theatre, radio, or television.

On the other hand, a novel is a fictitious prose narrative of book length, typically representing character and action.

Drama, when it became popular during the Renaissance period/16th century (replacing the early forms of theatre like the morality plays etc) was expected to have less to do with realism and more with fantasy (which is true even if we go as far back as the Greek dramatists). Drama was essentially allowed certain leeways which the novel was not. The characters were grand necessarily, generating awe in the audience, and hopefully transporting the audience. Shakespearean drama especially was quite egalitarian in its structure with something for every class of society.

Q. 2 How will you teach English literature? Discuss strategies.

The context and need here are clear enough to jump right into the strategies.

1. Use **combinations of media**—classic and modern together, leveraging one against the other. Music, video streams, short videos (like TikTok), video games, plays, poems, film, posters, poems, essays, novels, podcasts, etc.
2. Have students **analyze diverse media forms** for their strengths and weaknesses—and involve both classic and digital forms.
3. Have students **turn essays into videos into podcasts** into letters into simply-coded games into poems into apps. (See also #7.)
4. **Allow students to choose media** while you choose themes and/or academic and/or quality standards.
5. When designing units, **choose the media first**, then the standards (yes, this likely goes against what you were taught—but give it a try).
6. Insist **all student work ‘leaves the classroom’** and is published—then design units accordingly.
7. **Use RAFT:** Role, Audience, Format, and Topic/Tone/Theme. Then have them revise media in response to new roles, audiences, formats, or topics, tones, or themes. Martin Luther King’s “I Have A Dream Speech” in a new format (a video?), or to a new audience (modern hip-hop artists?), or with a new tone (angry?). Students experimenting here are experimenting with media design, which is exactly what authors do.
8. **Use a thematic focus** to design units, assessments, project-based learning—whatever activities students ‘touch.’ One of the hallmark characteristics of classic literature is that it endures. This is, in part, due to the timelessness of the human condition. Love lost, coming of age, overcoming obstacles, civil rights, identity, and more are all at the core of the greatest of literary works.

The ability to the texts to nail these conditions gives them their ability to endure, so teach through that. The author (e.g., Shakespeare) or media form (e.g., a play) may not seem relevant to a student—and that’s okay. The author chose that form based on prevailing local technology. Help them focus on what is being said and why—and how.

9. **Use tools for digital text annotation** on pdfs, note-sharing, and more to help students mark text, document questions and insights, and revisit thinking or collaborate with others during the reading of classic texts.

10. Create social media-based reading clubs. Establish a hashtag that **anchors year-long discussion of certain themes**, authors, text, or whatever other category/topic that makes sense for your curriculum.
11. Have students create and **produce an ongoing podcast or YouTube channel** on, as above, relevant themes, authors, texts, etc.
12. **Connect the old with the new in authentic ways to center the knowledge demands of modern readers.**

Q.3 Discuss lyric as literary genre.

Lyric is a collection of verses and choruses, making up a complete song, or a short and non-narrative poem. A lyric uses a single speaker, who expresses personal emotions or thoughts. Lyrical poems, which are often popular for their musical quality and rhythm, are pleasing to the ear, and are easily put to music.

The term lyric originates from the Greek word “lyre,” which is an instrument used by the Grecians to play when reading a poem. Lyrical poets demonstrate specific moods and emotions through words. Such moods express a range of emotions, from extreme to nebulous, about life, love, death, or other experiences of life. Read on to learn more about lyric in literature.

There are several types of lyric used in poems such as given below:

- **Elegy**

An elegy is a mournful, sad, or melancholic poem or a song that expresses sorrow for someone who has been lost, or died. Originally, it followed a structure using a meter alternating six foot and five foot lines. However, modern elegies do not follow such a pattern, though the mood of the poem remains the same.

- **Ode**

An ode is a lyric poem that expresses intense feelings, such as love, respect, or praise for someone or something. Like an elegy, an ode does not follow any strict format or structure, though it uses refrains or repeated lines. It is usually longer than other lyrical forms, and focuses on positive moods of life.

- **Sonnet**

A sonnet uses fourteen lines, and follows iambic pentameter with five pairs of accented and unaccented syllables. The structure of a sonnet, with predetermined syllables and rhyme scheme, makes it flow off the tongues of readers in way similar way to a on song on the radio.

- **Dramatic Monologue**

A dramatic monologue has theatrical quality, which means that the poem portrays a solitary speaker communing with the audience, without any dialogue coming from other characters. Usually, the speaker talks to a specific person in the poem.

- **Occasional Poetry**

Poets write occasional poetry for specific occasions such as weddings, anniversaries, birthdays, victories, and dedications, such as John Dryden’s “Annus Mirabilis,” and Edmund Spenser’s “Epithalamion.”

Function

A lyrical poet addresses his audience directly by portraying their state of mind or emotions. That is why a lyrical poem expresses personal emotions of the poet. The themes of lyrical poems are also emotional and lofty, enabling the readers to look into the life of things deeply. That is why such poems have universal appeal, because readers can relate their feelings with the poem.

Q. 4 Which Teaching Method is the best while teaching literature and why?

Much that is traditional and Victorian still persists in modern literature. Twentieth century literature is a curious mixture of the traditional and the experimental. It is a curious mixture of the old and the new. It is complex and many-sided. Complexity, abundance of output, revolt against tradition, love of nature, pity for the poor and the suffering, disillusionment, loss of faith in religion, the metaphysical note, the romantic strain, the influence of music and other fine arts and new techniques are main trends of modern literature. In the literature of Thomas Stearns Eliot, we see several of these trends. In a sense, he has broken completely the bridge between romanticism and modernism. Moreover, he has influenced Modern literature to a great extent and main trends of modern literature.

The Modern literature is a literature of revolt. It results largely from the impact of science. The poet turns away from the older romantic tradition. The tradition still persists in Georgian literature of the early years of the new century. The revolt is best exemplified in the literature of T.S. Eliot. The poet sees life in its naked realism. Even the most prosaic and commonplace subjects are considered suitable. The heavy thud of bus, creaking of tramcars, the rattling noise of railway trains, the drone of an aero plane, all these find their echo in modern literature. The squalor and dinginess of an industrial civilization are reflected everywhere in the works of T.S. Eliot. After the Great War, poems appear in an ever increasing number on the destructive means of warfare. The imagery and vocabulary of the modern poet reflects the influence of science and scientific inventions. Realism in subject matter has led the modern poet to reject the highly, ornate and artificial poetic style of the romantics in favour of a language which resembles closely the language of everyday life.

The new literature is realistic. The poet's consciousness of the grim realities of life has shattered all illusions and romantic dreams. The tragedy of everyday life has induced in the poet a mood of disillusionment. So the literature today is bitter and pessimistic. The pessimism of the modern poet is very poignant and heart-rending. It is even sharper than the pessimism of Hardy. Because it arises out of the contemplation of the stark realities of life. There is nothing sentimental about it. The Great War was a nerve-shattering experience. Man lost faith in accepted values. As a consequence, this note of bitterness is even more pronounced after the war. The Waste Land of Eliot reflects the tragic gloom and despair of the post-war world.

As a result of science and the spirit of rationalism, the poet is skeptical about God. Hardy laughs ironically at Him. Housman does not hesitate to call Him a brute or a black-guard. But this does not mean that religion is no longer a source of inspiration in literature. In T.S. Eliot and Francis Thompson, we find a revival of Christian mysticism. "The Everlasting Mercy" of Masefield has a religious theme. There are many fine devotional lyrics

scattered all over his work. Even today there are mystical poets in the tradition of Blake and Wordsworth. Besides, the influence of science, religion and mysticism many other influences are at work on the modern poet. There has been a revival of interest in the literature of Donne and the other metaphysical poets of the 17th century. Grierson's edition of Donne's poems was published in 1912. Ever since English literature has reflected more and more the intellectual qualities of Donne's literature. Eliot has done much to bring about this metaphysical revival. Thus we find in his literature the same use of startling, farfetched imagery, the same bringing together of opposites, the desire to startle and surprise. In this way, he is able to capture attention.

Despite its stark realism in theme and treatment, there also runs a vein of romanticism in modern literature. Much of Georgian and Edwardian literature is in the romantic strain. We find this strain of romance in the literature of Walter De La Mare, John Masefield and Yeats. In spite of all their earthliness, they have the romantic longing for a more perfect world. They would like to escape into a fairyland. Love is the dominant theme of the romantics. It has not altogether died out in their literature. Robert Bridges has left behind him some fine love lyrics. W.B. Yeats has been called the greatest love-poet of the 20th century.

Modern literature has been influenced by the techniques of music, sculpture, painting and other arts. The modern poet freely uses the vocabulary and techniques of the other arts. However, it is music which has exercised the profoundest influence. The variations and repetitions in T.S. Eliot's "The Waste Land" are like the movements of a symphony. As a result, I.A. Richards calls his literature the music of ideas. Like a musician's phrases, his ideas are arranged. The technique of the cinematograph is also exploited by the poet of "The Waste Land".

The modern poet is constantly experimenting with new verse-forms and poetic techniques. The use of slang and colloquialism has become common. The language and rhythm of literature approximate more and more to those of common speech. The bonds of metre have been loosened. Rules of rhyme or metre are not followed. Stresses vary according to emotion. Verse-rhythm is replaced by sense-rhythm. The influence of modern psychologists, Freud, Jung and Bergson has become a commonplace. Emphasis has shifted from the externals to the rendering of the soul or Psyche.

However, impressionism, imagism and surrealism are some other innovations in the 20th century. The impressionists seek to convey the vague and fleeting sensations passing through their minds by the use of a novel imagery and metaphor. The imagists are headed by Ezra Pound. They aim at clarity of expression through the use of hard, accurate and definite images to convey their ideas and emotions. The sur-realists try to express whatever passes in the subconscious, without any control or selection by the conscious. These innovations increase the complexity of modern literature, and the bafflement of the reader. T.S. Eliot becomes an idol and the chief exponent of modernism in his literature. He and Modern literature go hand in hand. His influence in this respect is undeniable.

Q. 5 What are, at present, the problems in teaching English Literature?

Changes in didactics in the twenty-first century have been studied in the following areas, which lead to the active use of innovative teaching methods:

- the features of the expansion of the subject of pedagogy—“education” have been analyzed;
- approaches in modern foreign didactics on teaching the digital generation of students have been analyzed and generalized, taking into account their specific features;
- attention is focused on pedagogical innovation as a direction for the development of didactics;
- A survey of teachers on the using of traditional and innovative teaching methods has been conducted.

Therefore, in the first part of the chapter, the analytical and system approaches were used, and the theoretical changes of modern pedagogy were generalized. Another question is, how much do teachers take a positive attitude to innovation, accept them, and improve their skills? To answer this question, a questionnaire was compiled, and a survey was conducted among teachers who had been trained in the Republican Institute for Advanced Training of Teachers and Educators. The results of the survey help to understand: first, how dynamic is the improvement of teachers' pedagogical skills and mastering of innovations in teaching.

In the environmental approach, information and energy become important categories. During the lesson, there is a dynamic exchange of information, knowledge, and energy between the teacher and the student. In our opinion, the basis of the synergetic approach in pedagogy is manifested here. According to the theory of self-cognition, according to Mukazhanova, the value of “love” is understood as the energy exchanged between people, for example, mother and her child. Positive attitudes in study and occupation, the positive energy generated by the teacher, set a special positive spiritual atmosphere. It is interesting that here one can turn around to the Academy of Plato history. As you know, the word “platonic love” comes from “spiritual communication between teacher and student.” Therefore, in didactics, it is better to use more developing, positively motivating methods and technologies of education, which will create a development environment that is positive for development. The teacher becomes the facilitator of the child development. Therefore, art-pedagogical, creative methods of teaching are recommended. Moreover, the environment must be saturated with both information and positive energy. The teacher himself plays a big role if he is a significant personality for the student. This scientific direction in pedagogy connected with the social environment and the socialization of the individual has resulted in a new disciplinary science—social pedagogy. It deals with other mechanisms of socialization—imprinting, imitation, identification. Thanks to the development of psychology, the theory of upbringing develops coping strategies, coping behavior, and the concept of a lifestyle. The first is associated with a change in ideology and the acquisition of independence by countries. The second is connected with the world trends in the development of education: the introduction of a competence approach, informatization, internetization, globalization, and diversification of education.

Teacher, on the one hand, subjectively decides on the design of the content, methods, strategies, and technologies of education, but the implementation of educational reforms depends on him. On the other hand, the state and society broadcast the pedagogical culture, the value aspects of teachers' thoughts through professional, vocational training, and the system of raising teachers' qualifications.

The subjectivity of consciousness and professional activity is one of the principles of modern pedagogical science. That is, the application or nonuse of innovative methods depends on the personality of the teacher, his methodological competence, pedagogical skills. The task of the teacher training system is to actualize such a need, to form methodological competence. The task of the school and universities is to encourage and stimulate the development of teachers' and students' creativity. An important task of the teacher is to constantly reflect and develop his pedagogical potential; then the student influenced by the example of the teacher will be an active and competent person.