



Gyanmanjari
Innovative University

Course Syllabus
Gyanmanjari Institute of Arts
Semester-6 (B.A.)

Subject: Modernist Literature— BATEN16322

Type of course: Major

Prerequisite: NA

Rationale:

This syllabus introduces students to modern and contemporary literary expressions exploring identity, consciousness, and social realities. Through diverse genres, it highlights modernist experimentation, psychological depth, and cultural reflection, fostering critical thinking and an understanding of literature's engagement with a changing world.

Teaching and Examination Scheme:

Teaching Scheme			Credits	Examination Marks			Total Marks
CI	T	P	C	SEE	CCE		
					MSE	ALA	
04	00	00	04	100	30	70	200

Legends: CI-Classroom Instructions; T-Tutorial; P - Practical; C- Credit; SEE - Semester End Evaluation; MSE- Mid Semester Examination; V – Viva; CCE-Continuous and Comprehensive Evaluation; ALA- Active Learning Activities.

*4 Credits * 25 Marks = 100 Marks (each credit carries 25 Marks)*

SEE 50 Marks will be converted into 25 Marks

CCE 50 Marks will be converted into 25 Marks

It is compulsory to pass in each individual component.



Course Content:

Sr. No	Course content	Hrs	% Weightage
1	Foundations of Modernism The crisis of representation; breakdown of Victorian certainties, Impact of World War I, Technological and industrial transformations Freud, Nietzsche, Bergson, Einstein and shifts in thought, Avant-garde movements: Futurism, Imagism, Dadaism, Surrealism, Key terms: stream of consciousness, epiphany, objective correlative, fragmentation, T.S. Eliot, "Tradition and the Individual Talent" (1919), Ezra Pound, "A Retrospect" (1918), Virginia Woolf, "Modern Fiction" (1925)	15	25 %
2	Modernist Fiction James Joyce's A Portrait of the Artist as a Young Man, Stream of consciousness; shifting interior monologue; evolving language reflecting psychological growth; fragmented narrative structure; episodic memory-based storytelling; psychological continuity over linear plot; subjective reality and moments of epiphany; conflict with religion, family, nationalism; rejection of Victorian morality; identity formation and artistic selfhood; alienation and self-exile; symbolic imagery (bird-girl, water, flight); stylistic experimentation; free indirect discourse; modernist focus on interiority and personal vision.	15	25 %
3	Modernist Poetry Ezra Pound, "In a Station of the Metro," "A Pact," "The River-Merchant's Wife: A Letter", Imagism and precision of image; economy of language; clarity, brevity, condensation; rejection of Victorian ornamentation; free verse experimentation; fragmentation and juxtaposition; modern urban sensibility; cultural synthesis and influence of Japanese/Chinese poetics; emotion conveyed through concrete imagery; translation as modernist practice; breaking meter and rhyme; visual arrangement of verse; symbolic minimalism; impersonality and innovation in poetic form.	15	25 %
4	Modernist Drama Luigi Pirandello's Six Characters in Search of an Author, Metatheatre and self-reflexive form; blurred boundaries between fiction and reality; fragmented identity; breakdown of realist narrative; multiple perspectives and contradictory truths; characters challenging authorial control; exploration of performance, existence, and meaning; modernist crisis of identity and authorship; dramatic experimentation; philosophical questioning through unconventional theatre.	15	25 %



Continuous Assessment:

Sr. No	Active Learning Activities	Marks
1	Stream of Consciousness Exercise: Students are required to select one character from the prescribed text and compose a short creative passage employing the stream of consciousness technique. The passage should reflect fragmented, spontaneous, and introspective thought patterns, effectively capturing the essence of Modernist expression. Students have to submit this in word file on GMIU Web Portal.	10
2	Cultural Appropriation: Students are required to undertake a cultural appropriation of the play by adapting it into their native language. This task involves reinterpreting the original text within the social, linguistic, and cultural context of the students' own community and submit it on GMIU Web Portal.	10
3	Comparative Reflection: "Human vs. Artificial Intelligence" Students are required to write a brief analytical essay comparing emotional understanding, the capabilities and limitations of real-world Artificial Intelligence (AI) and submit it on GMIU Web Portal.	10
4	Rewrite with a Twist: Students are required to rewrite a key stanza from the selected poem in a different tone or emotional register. For example, a stanza originally expressing anger may be transformed into one calm reflection, or a protest may be reimagined as hope. Submit the word file of this on GMIU Web Portal.	10
5	Fragmented Narrative Experiment: Students are required to compose a short narrative (300–400 words) employing a non-linear or fragmented structure. The narrative may take the form of diary entries, letters, text messages, dream fragments, or disjointed memories, reflecting the Modernist narrative techniques of fragmentation and multiplicity of perspective and Submit on the GMIU Web Portal	10
6	Online Quiz: Students have to appear in the quiz of 50 Objective type questions.	10
7	Attendance:	10
Total		70



Suggested Specification table with Marks (Theory):100

Distribution of Theory Marks (Revised Bloom's Taxonomy)						
Level	Remembrance (R)	Understanding (U)	Application (A)	Analyze (N)	Evaluate (E)	Create (C)
Weightage	20%	40%	20%	20 %	00	00

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the question paper may vary slightly from above table.

Course Outcome:

After learning the course, the students should be able to:	
CO1	Understand the central ideas and aesthetic principles of modernist literature.
CO2	Interpret literary texts using modernist perspectives and critical approaches.
CO3	Examine the relationship between literature and the socio-cultural context of modernity.
CO4	Evaluate narrative experimentation and stylistic innovations in modernist writing.

Instructional Method:

- The course delivery method will depend upon the requirement of content and need of students. The teacher, in addition to conventional teaching methods by black board, may also use any of tools such as demonstration, role play, Quiz, brainstorming, MOOCs etc.
- From the content, 10% of topics are suggested for flipped mode instruction.
- Students will use supplementary resources such as online videos, NPTEL/SWAYAM videos, e-courses, Virtual Laboratory
- The internal evaluation will be done on the basis of Active Learning Assignment
- Practical/Viva examination will be conducted at the end of semester for evaluation of performance of students in the laboratory.



Reference Books:

- [1] Joyce, James. *A Portrait of the Artist as a Young Man*. Edited by Jeri Johnson, Oxford UP, 2008.
- [2] Pound, Ezra. *Personae: The Shorter Poems of Ezra Pound*. New Directions, 1990.
- [3] Pirandello, Luigi. *Six Characters in Search of an Author*. Translated by Edward Storer, Dover Publications, 1998.
- [4] Childs, Peter. *Modernism*. 3rd ed., Routledge, 2016.
- [5] Levenson, Michael, editor. *The Cambridge Companion to Modernism*. 2nd ed., Cambridge UP, 2011.

