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BA English Honours | Semester II | ENG2MN103

English Language Teaching: Foundations and Practice Level 2

Module 1: Teaching-Learning English Literature: Poetry, Drama, Prose, and Fiction • Comprehensive Notes

Chapter 1: Pedagogical Frameworks for Teaching English Literature

Teaching English literature in second-language (ESL/EFL) contexts requires balancing aesthetic appreciation with linguistic development. Rather than treating literary texts as passive grammar exercises or abstract cultural monuments, contemporary ELT methodologies utilize reader-response theory, task-based learning, and communicative activities to activate learner participation and critical thinking.

1.1 Pedagogies for Teaching Poetry

Poetry offers rich opportunities for exploring rhythm, phonological patterning, metaphorical thinking, and emotional nuance. Effective poetic instruction moves through three distinct phases:

- **Pre-Reading:** Activating background knowledge, introducing emotional themes, and setting evocative anticipatory questions without spoiling the poem.
- **While-Reading:** Choral reading, acoustic recitation, identifying sensory imagery, and exploring syntactic inversions.
- **Post-Reading:** Creative rewriting, personal response journals, dramatized recitation, and thematic discussions connecting the poem to learners' lived experiences.

1.2 Teaching Drama, Prose, and Fiction

Drama instruction thrives on experiential enactment—readers' theater, role-plays, vocal projection drills, and freeze-frame tableaux that unpack subtext and interpersonal conflict. For prose and long-form fiction, teachers deploy jigsaw reading, character sociograms, and narrative mapping to scaffold comprehension without overwhelming emerging readers.

Advanced Critical Theory, Hermeneutics & Literary Praxis

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1. Hermeneutic Paradigms and Textual Mechanics

Critical inquiry into Module 1: Teaching-Learning English Literature: Poetry, Drama, Prose, and Fiction reveals how textual forms construct meaning through complex aesthetic strategies and structural choices:

- **Structuralism and Semiotic Deconstruction:** The organization of signs, tropes, and syntactical structures establishes narrative authority while simultaneously revealing internal fissures. Binary oppositions embedded within the discourse—such as center versus margin, tradition versus modernity, and subjective interiority versus objective reality—are systematically problematized through textual slippages and ambiguous signifiers.

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- **Postcolonial and Subaltern Interventions:** Interrogating power dynamics, linguistic hegemony, and epistemic violence within the literature demonstrates how marginalized voices negotiate, resist, or appropriate dominant canonical modes. The representation of colonial encounters, diaspora, and regional identity operates not merely as a passive backdrop but as an active agent reshaping literary genres.
- **Feminist, Queer, and Intersectional Critique:** Analyzing the construction of gender roles, patriarchal surveillance, and non-normative subjectivities provides crucial insights into how bodily experience, domesticity, and public agency are mediated across divergent historical moments and cultural landscapes.
- **Ecocritical and Spatial Dynamics:** Physical topographies, built environments, and non-human ecologies function as active participants in the narrative economy. Space is never neutral; rather, it reflects socio-economic stratification, environmental exploitation, and geopolitical borders that delineate belonging and exile.

2. Historiographical Context and Reception Theory

Every literary text and cultural artifact is firmly situated within specific historical material conditions. Understanding Module 1: Teaching-Learning English Literature: Poetry, Drama, Prose, and Fiction requires examining how contemporaneous social movements, intellectual revolutions, and material shifts in print and digital publishing influenced textual production. Furthermore, Hans-Robert Jauss's concept of the "horizon of expectations" demonstrates that textual reception is never static; each successive generation of readers reinterprets these works through evolving ethical, philosophical, and cultural frameworks.

3. Comparative Aesthetic and Thematic Matrix

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