

Paper 1
English CORE
English Literary and Social History
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)
Contact + Non-Contact Classes: Total 60

Graduate Attributes: Course Objective

This paper is designed to introduce students to English literary and social history in terms of ideas and/or events that bear on the production of texts earmarked for study of the basics of English literature. Students will here be expected to familiarise themselves with the literary and social aspirations of English as revealed in its literature through the different periods and ages. Topics are broad and general enough to be readily manageable in the first semester and have been selected with a view to sensitising students to the vast panorama of socio-cultural changes across different ages.

Learning Outcome

This paper on English Literary and Social History aims to enable students to acquaint themselves with literary and cultural institutions understand the contexts of literature engage with social and political realities that have impacted English literature learn the different trajectories of social and cultural movement analyse the inter-connections between texts, contexts and influences situate modes of reading through an examination of social and cultural embeddedness in the context of English literature.

Key Features

- A chronological focus on English literary and cultural history.
- An engagement with the essential timeline for contextualizing literature.
- A focus on location, culture, text and context in the shaping of literary traditions.
- A close processing of cultural and social imperatives in the development of the worlds of literary markers
- An engagement that enables the placement of literary studies within a broad but grounded spectrum of reading processes that open new pathways of critical reception

Unit 1: Medieval to the Renaissance (1 Credit)

- Feudalism and the Medieval World
- Chaucer, Langland, Gower
- Medieval and Renaissance English Theatre
- Elizabethan and Metaphysical Poetry
- The Print Revolution

Unit 2: The Enlightenment to the Nineteenth Century (1 Credit)

- The Scientific Revolution and the Enlightenment
- Restoration Drama
- Defoe and the Rise of the Novel
- The Industrial Revolution
- Romantic and Victorian Poetry
- Fiction in the Nineteenth Century

Unit 3: Modern to the Present (1 Credit)

- The Contexts of the Modernism: Fiction, Poetry, Drama
- Literature in the Postcolonial World
- The 'Woman' Question and Gender Studies
- Popular Culture and Literature
- Migration, Consumerism and Globalisation
- Postmodern and Contemporary Literature

Unit 4: Terms & Themes (1 Credit)

The Norman Conquest | Dream Allegory | Courtly Love | The University Wits | The Reformation and English Literature | Interludes | Moralities & Miracle Plays | Puritanism | Darwinism | Suffragette Movement | Bestsellers | Social Media and Literature

Recommended Reading:

Andrew Sanders. *The Short Oxford History of English Literature*, Fourth edition, Oxford: OUP, 2004
J. M. Roberts. *The Penguin History of the World*, London: Penguin, 2004
Robert Tombs. *The English and their History*, London: Penguin, 2015
Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, 3rd edn, London: Routledge, 2021
Simon Jenkins. *A Short History of England*, London: Profile Books, 2018

Paper 2
English CORE
Forms, Genres and Concepts of English Literature
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)
Contact + Non-Contact Classes: Total 60

Graduate Attributes: Course Objective

This paper is designed to introduce students to the major forms, genres and concepts of English literature. Students will here be expected to familiarise themselves with the themes, ideas and different generic dimensions of literary writing and practice. The topics are broad and general enough to be readily manageable in the second semester and have been selected with a view to enable students to connect and associate these concepts and forms with reference to texts and their specific contexts.

Learning Outcome

This paper on the major forms, genres and concepts of English literature aims to enable students to acquaint themselves with the fundamental categories of literary practice, both in terms of their emergence in history and by reference to the way they have evolved in practice. Students will also be able to situate and envision the interconnections between these terms, apart from engaging with the variations and departures through the study of these concepts and forms.

Key Features

- A genre-based focus on English literary practice.
- An engagement with the essential forms for contextualising literature.
- A focus on forms of textual writing and their impact in the shaping of literary traditions.
- A close processing of generic and formative imperatives in the development of the primary markers in English literature
- An engagement that enables the placement of English literary studies within a broad but grounded spectrum of reading processes that open new pathways of critical reception

Unit 1: Forms and Genres in Poetry (1 Credit)

- The Epic in English and the Western World
- Sonnet Writing and Sonnet Traditions
- Elegies and Traditions of Lament Verse in English
- Lyric Writing Poetic Practice
- Satirical Poetry

Unit 2: Forms and Genres in Fiction (1 Credit)

- The Novel as Narrative
- The Short Story in English
- The Picaresque Novel
- Realism, Naturalism and the Novel
- The Novella in English Literature
- Postmodern Fiction

Unit 3: Forms and Genres in Drama (1 Credit)

- Tragedy in English Literature
- Comedy: Types and Forms in Comic Theatrical Practice
- Farce in English literary history
- Music in the Theatre
- Tragicomedy
- Melodrama

Unit 4: Basic Terms & Themes (1 Credit)

Absurd Drama | Novel of Manners | Comedy of Manners | The Stream of Consciousness Novel | Poetic Drama | Science Fiction | Crime Fiction | Dramatic Monologue | The Bible and English Prose | The Historical Novel | Autobiography | Biography | The Self-Reflexive Novel | Metafiction | Drama of Ideas | Point of View (PoV) | The Essay | The Periodical Essay | The Personal Essay | Letters by Writers

Recommended Reading:

Chris Baldick. *The Oxford Dictionary of Literary Terms*, Oxford: OUP, 2015

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, Eleventh edition, Wadsworth, 2015

Ross Murfin and Supriya Ray. *The Bedford Glossary of Critical & Literary Terms*, Fourth edition, Bedford, 2019

J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*, Fifth Edition, London: Penguin, 2015

Paper 3
English CORE
Rhetoric, Prosody, Grammar and Comprehension
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)
Contact + Non-Contact Classes: Total 60

Graduate Attributes: Course Objective

This course on Rhetoric, Prosody and Comprehension is designed to enable the graduates to acquire, by the end of this course, a comprehensive knowledge of literary devices and their effective use in both academic and non-academic sectors. Graduates will also be able to develop critical thinking and analytical reasoning which will enable them to think out of the box in their professional lives as well. By the end of the course the graduates should also be able to make a practical application of the information and communication technology that will be used in the classes to illustrate the concepts in rhetoric and prosody. Graduates will further acquire listening, understanding and analytical skills as part of the comprehension component of the course.

Learning Outcome:

- A detailed knowledge of the most widely used concepts of rhetoric and prosody in literature in English
- The ability to identify and use these concepts in both academic and non-academic fields as well as in one's own use of English
- The practical application of these concepts in close reading of literature
- The ability to analyze and interpret texts in terms of their literary and representational qualities

Key Features:

- to equip students with the basics of understanding and appreciating texts through literary devices
- to develop an expertise in the practical application of rhetorical devices in English
- to hone their practical skills in applying the knowledge of literature in their personal, social and professional interactions

Unit I: Rhetoric (2 Credits)

In this section the aim is to introduce students the use of rhetorical devices through a discussion of poems and prose passages. The teachers should ensure that apart from giving the definitions of these devices, it is equally important to show how they are used by the poets and writers and the overall purpose such uses evoke in the literary piece. This section will, by its very nature rely heavily on the use of ICT in order to make these concepts clearer to the students.

- **Figures of Speech:**

Simile | Metaphor | Personification | Alliteration | Assonance | Interrogation | Irony |
Onomatopoeia | Hypallage | Pun | Oxymoron | Hyperbole | Anti-climax | Asyndeton and
Polysyndeton | Metonymy | Synecdoche | Paradox | Euphemism | Tautology | Ellipsis | Catachresis

- **Sentence and Paragraph Structure*:**

Syntactic structure | unity of a paragraph | logical arrangement of ideas in composition | precision in writing | simplicity and clarity of ideas | economy of expression | avoiding a diffused style (tautology,

pleonasm or redundancy and verbosity) | enhancing the visual element in writing | choice and arrangement of words.

**These elements will be taught and assessed through practical demonstrations and exercises*

Unit 2: Prosody (1 Credit)

Understanding meter in a poem is essential for a studied appreciation of poetry. Writing poetry involves following certain rhyme scheme and meter which is studied under prosody. In this section the students will be introduced to some key concepts in prosody which will be discussed and illustrated through selections from a wide range of poems. This section, as the previous one, will, by its very nature, rely heavily on the use of ICT in order to make these concepts clearer to the students.

Poetry and verse | syllable | accent | rhythm and meter | measure or foot (Iambic, Trochaic, Spondee; Pyrrhic; Anapaestic, Dactylic; Amphibrachic) | verses (dimeter, trimeter, tetrameter, pentameter) | variations in rhythm and metre | scansion | pauses | rhyme | stanzas (couplet, heroic couplet, tercet, quatrain, quintain, sestina, rhyme royal, ottava rima, the Spenserian stanza) | the sonnet | blank verse | free verse

Unit 3: Grammar and Comprehension (1 Credit)

The comprehension of passages requires certain abilities which when practised can be improved. Learners at this stage will be trained how to think and write logically by looking at some examples that demonstrate excellent comprehension. Here, the aim is to hone the comprehension skills of learners addressing the following points:

- Analysing | Summarizing | Sequencing | Inferencing | Comparing and contrasting | Drawing conclusions | Self-questioning | Problem-solving | Relating background knowledge | Distinguishing between fact and opinion | Finding the main idea, important facts, and supporting details
- Analysis of an unseen passage to demonstrate comprehension skills
- Grammatical exercises

Recommended Reading:

Beum, Robert & Karl Shapiro. *The Prosody Handbook*. Dover, 2006

Bose, M.N. & T.S. Sterling. *Elements of English Rhetoric and Prosody*. Chuckervetty, Chatterjee & Co. Ltd., 2021 (rpt.)

Cushman, Stephen *et al.* *The Princeton Encyclopedia of Poetry and Poetics, Fourth Edition*. Princeton University Press, 2012

Lanham, Richard A. *A Handlist of Rhetorical Terms (Second Edition)*. University of California Press, 1991

Sarkar, Jaydip & Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*, Orient Blackswan, 2017

Paper 4
English CORE
British Poetry: Renaissance to Romanticism
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)
Contact + Non-Contact Classes: Total 60

Graduate Attributes: Course Objective

This course will introduce the students to some of the best examples of British poetry written between the sixteenth and the early nineteenth century. It will give the students a fair idea of what constitutes the canon within this time frame and make the students cognizant of the dominant genres of the different epochs. The paper will situate the various thematic concerns within their historical contexts.

Course Outcome:

Having completed this paper, the student will be able to locate the poetic text within the contextual framework, it will facilitate the understanding of the genre, themes, structures and the philosophical underpinnings of poetry. Students will be able to distinguish between the subtle differences of the poetic voice in different epochs.

Unit 1 (2 Credits)

Philip Sidney: "My True Love hath my Heart..."
William Shakespeare: Sonnet 116.
John Donne: "The Good Morrow"
George Herbert: "Easter Wings"
Aemilia Lanyer: "To the Doubtfull Reader"
John Milton: "On His Blindness"
Ben Jonson: Song: "To Celia"

Unit 2 (2 Credits)

Alexander Pope: "Epistle to Dr Arbuthnot"
Charlotte Smith: "To the Shade of Burns"
William Blake: "The Tyger"
William Wordsworth: "Composed upon Westminster Bridge"
Anne Latetia Barbauld: "A Little Invisible Thing"
Percy Bysshe Shelley: "Ozymandias of Egypt"
John Keats: "To a Grecian Urn"

Recommended Reading:

C.S. Lewis. *The Allegory of Love*, Cambridge: CUP, 1936
Harold Bloom and Lionel Trilling. *Romantic Poetry and Prose*, Oxford: OUP, 1973
M.H. Abrams. *The Mirror and the Lamp*, Oxford: OUP, 1972
Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010
Robert C. Evans. *Perspectives on Renaissance Poetry*, New York: Bloomsbury, 2015

Paper 5
English CORE
British Drama: Renaissance to the Eighteenth Century
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)
Contact + Non-Contact Classes: Total 60

Graduate Attributes: Course Objective

This course will encourage the student to understand drama as a distinctive literary genre with unique characteristics. It will introduce the students to some representative examples of British Drama written between the Renaissance and the eighteenth century. The paper will familiarize students with the evolution and growth of drama as the dominant genre during the Renaissance and its displacement in the later epoch. Students will be able to situate the various thematic concerns within their historical contexts and locations

Course Outcome:

Having completed this paper, the student will be able to locate the dramatic text within its historical, contextual and performative framework. Students will understand the generic differences between various modes of drama and recognize the themes and the dialectical interplay that affect the structuring of the plays which will enable various ways of critically engaging with the dramatic text.

Unit 1: (Credit 1)

Concepts: audience | plot | character | chorus | climax | actor-acting | aside | impersonation | monologue | protagonist | role | scene-scenography | stage direction | set-setting | stage machinery | allegory in drama

Unit 2: (3 Credits)

Christopher Marlowe: *Dr Faustus*
William Shakespeare: *The Merchant of Venice*
John Webster: *The Duchess of Malfi*
William Congreve: *Way of the World*

Recommended Reading:

John L. Styan. *The English Stage: A History of Drama and Performance*, Cambridge: CUP, 1996
Robert Edmond Jones. *The Dramatic Imagination*, New York: Theatre Arts, 1992
A. R. Braunmuller & Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*, Cambridge: CUP, 2003

Paper 6
English CORE
British Fiction: Augustan to Victorian
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)
Contact + Non-Contact Classes: Total 60

Course Objectives:

- Through the carefully selected texts, to give the students an in-depth idea of the evolution and timeline of the British novel from Augustan to Victorian times
- To acquaint the students about different novel forms of this time-period such as picaresque fiction and the bildungsroman
- To enlighten the students about the fundamentals of traditional fiction

Course Outcomes:

- The students will acquire the necessary knowledge about different contexts that shape novel-writing
- They will be able to analyse novels of the period in terms of elements such as plot, character and setting

Course Contents:

Unit 1 (2 credits)

Daniel Defoe. *Moll Flanders*
Jane Austen. *Emma*

Unit 2 (2 Credits)

Emily Bronte. *Wuthering Heights*
Charles Dickens. *Hard Times*
Thomas Hardy. "The Distracted Preacher"

Recommended Reading:

Grahame Smith. *The Novel and Society: Defoe to George Eliot*, B&N Books, 1984
Terry Eagleton. *The English Novel: An Introduction*, Wiley 2004
Barbara Dennis. *The Victorian Novel: Cambridge Contexts in Literature*, Cambridge University Press, 2000
James Kilroy. *The Nineteenth Century English Novel: Family Ideology and Narrative Form*, Palgrave Macmillan, 2007

Paper 7
English CORE
British Poetry: Victorian to Postmodern
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)
Contact + Non-Contact Classes: Total 60

Objective of the Paper

This paper is designed to introduce students to English poetry from the Victorian period to the present. Students will have an opportunity to engage with and read the major poets covering two centuries of verse composition encompassing a variety of poetic styles and practices.

Graduate Attributes: Learning Objectives

This paper on British Poetry, Victorian to Postmodern aims to enable students to acquaint themselves with the poetic traditions of the last two centuries. It is designed to facilitate a sustained critical responsiveness to the forms and variations of poetic practice through a sampling of writing that charts the development of poetry in English.

Course Outcome

- A focus on English poetry of the Victorian age and the following period up to the present.
- An engagement with the essential poetic themes through specific poems.
- A focus on the issues shaping literary traditions in poetry of the stated periods.
- A close processing of cultural imperatives in the development of British poetry up to the present

Section A: Victorian Poetry (1 Credit)

- Alfred Tennyson: *Ulysses*
- Robert Browning: *My Last Duchess*
- Christina Rossetti: *A Better Resurrection*
- Matthew Arnold: *Dover Beach*

Section B: Modern Poetry (1 Credit)

- T. S. Eliot: *Love Song of J. Alfred Prufrock*
- Wilfred Owen: *Futility*
- W. B. Yeats: *Sailing to Byzantium*
- Mina Loy: *Brancusi's Golden Bird*

Section C: Poetry after Modernism (1 Credit)

- Ted Hughes: *The Thought Fox*
- Seamus Heaney: *The Tollund Man*
- Philip Larkin: *Church Going*
- Carol Ann Duffy: *Warming her Pearls*

Section D: Basic Issues (1 Credit)

Victorian Poetry and Pathos | Modernist Poetry and the City | Alienation in Modern and Contemporary British Poetry | The Gender Question in 19th and 20th Century British Poetry | Victorian Poetry and

Social 'Values' | Experimentation in Modern Poetry | Reality and History in Contemporary British Poetry

Recommended Reading:

Isobel Armstrong. *Victorian Poetry: Poetry, Poets and Politics*, London: Routledge, 1993

Joseph Bristow. *The Cambridge Companion to Victorian Poetry*, Cambridge: CUP, 2000

Alex Davis and Lee M. Jenkins. *The Cambridge Companion to Modernist Poetry*, Cambridge: CUP, 2007

David Wheatley. *Contemporary British Poetry*, London: Palgrave, 2014

Paper 8
English CORE
British Drama: Victorian to Postmodern
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)
Contact + Non-Contact Classes: Total 60

Course Objective:

This course would enable the students:

- to learn about Modern British Drama from the early years of the twentieth century to the new millennium
- to do close reading of the plays by British playwrights.
- to understand genre, style and theme of these plays.
- to locate British drama within its historical contexts.
- to learn how social and political situations influence playwrights' choice of plot and characterisation.
- learn about Avant Garde or experimental drama.

Outcomes/Graduate Outcomes:

After completion of the course, a student would:

- learn literary tradition, historical and cultural contexts of a play.
- know various new techniques and forms of drama
- learn to analyse a play.
- evaluate gestures and use of time/space by different playwrights.
- apply concepts of dramatic composition and performance
- get ideas of stagecraft, direction and key scene compositions.
- analyse how plays deal with personal and public spaces.
- learn British drama and its significance in World Literature.

Unit 1: Concepts (1 Credit)

Realism; Naturalism; Problem Play; Poetic Drama; Irish Theatre; Theatre of the Absurd; Expressionism; Symbolism; Avant Garde; Contemporary British Drama; Theatre of Catastrophe/Modern Tragedy; Farce; Comedy of Horrors.

Unit 2: Drama Texts (3 Credits)

Shaw, George Bernard: *Pygmalion*
T.S. Eliot: *Murder in the Cathedral*
Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*
Timberlake Wertenbaker: *The Ash Girl*

Recommended Reading:

Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, Bloomsbury, 2000.

Martin Esslin. *The Theatre of the Absurd*, Methuen, 2001.

Christopher Innes. *Modern British Drama: The Twentieth Century*. Cambridge, 2002.

David Ian Rabey, *English Drama Since 1940*, Routledge. 2016.

Peter Brook: *The Empty Space*, Penguin, 2008.

Howard Barker: *Arguments for a Theatre* (4th Edition). Oberon Books, 2016