

**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*, 3<sup>rd</sup> 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 Poetic, 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

**Paper 9**  
**English CORE**  
**Life Narratives**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Course Objectives:**

- Students will be educated about the distinctiveness and variety of the genre of Life Narratives
- At the same time students will be exposed to the range and inclusiveness of the genre, which has many sub-genres that invite study
- Students will be acquainted with narratological approaches which lead to more analytical interpretations of Life Narratives
- They will also learn about the affinities with other genres and disciplines such as History and Fiction.

**Course Outcome:**

At the end of the Course the students should be able to

- Go beyond the traditional approaches to study Life Narratives, which are often confined to splitting the genre into biographies and autobiographies of canonical western authors.
- Appreciate the broader conditions and contexts that enable and nurture Life Narratives in specific junctures of history
- Be equipped to closely look at themes and strategies employed by the writers and write critical essays on them.

**Unit 1 (2 credits)**

Emily Dickinson. Letters: to Mrs. A.P. Strong January 29 1850 / to William A. Dickinson, November 17 1851  
Ismat Chughtai. *A Life in Words: Memoirs*

**Unit 2 (2 credits)**

Samuel Johnson, "Life of Dryden" from *The Lives of the Poets*  
Zora Neale Hurston. *Barracoon; The Story of the Last Slave*  
Jhumpa Lahiri. *The Clothing of Books*

**Recommended Reading:**

Laura Marcus. *Autobiography: A Very Short Introduction*, Oxford University Press, 2018  
Lloyd E. Ambrosius. ed. *Writing Biography: Historians & Their Craft*, University of Nebraska Press, 2004  
Leon Edel. *Literary Biography*, University of Toronto Press, 1957  
Paul Murray Kendall, *The Art of Biography*, Allen & Unwin, 1965

**Paper 10**  
**English CORE**  
**Fiction: Modern and After**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Objectives:**

This paper is designed to

- Give students an overview of the development of fiction in the English language during the 20th & 21st centuries
- Familiarize them with the contexts in which fiction emerges in different cultures in this period
- Acquaint them with themes and concerns of this fiction
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**Outcomes (Graduate attributes)**

- Comprehensive historical knowledge of fiction in the 20th and 21st centuries (disciplinary attribute)
- Critical thinking (critical and analytical ability to understand contemporary life and times through the fiction)
- Creativity (Enhanced imagination and emotional intelligence through exposure to a variety of human situations and experiences in fiction)
- Multicultural spirit (Broad perspective on diversity and multiple cultures)

**Unit 1: 3 Credits (Contexts, Ideas and Concepts)**

Contexts of fiction (selected events and conditions of the 20th and 21st centuries and a corresponding overview of fiction of each of the following)

- War and Conflict (the World Wars, decolonization, 9/11)
- Society, Economy, Politics
- Gender, Class and Race
- Environmental Crises

**Unit 2: Fiction texts:**

D.H. Lawrence: “The Rocking Horse Winner”

Joyce Carol Oates: “Where are You Going, Where Have You Been?”

Jean Rhys: *Wide Sargasso Sea*

John Boyne: *The Boy in the Striped Pyjamas*

Graham Swift: “England” from *England and Other Stories*

**Recommended Reading:**

Chris Baldick: *The Modern Movement, 1910-1940*, Oxford University Press, 2004

Bruce King: *The Internationalization of English Literature* Oxford University Press, 2004

Peter Boxall: *The Value of the Novel*, Cambridge University Press, 2015

Jesse Matz: *The Modern Novel: A Short Introduction*, Wiley, 2004

Debjani Ganguly: *This Thing Called the World: The Contemporary Novel as Global Form*, Duke University Press, 2016

**Paper 11**  
**English CORE**  
**Literary Criticism**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Objectives:**

This paper is designed to

- Provide learners with a foundational understanding of the genesis and development of the field.
- Familiarize learners with the various concept and thoughts generic to the field.
- Provide training into critical approached to various genres of literature.
- Provide insights into various critical tools required for the study of literature.

**Outcomes (Graduate attributes)**

- Comprehensive historical knowledge of the growth of criticism from the beginning to the 20th century.
- Critical ability to comprehend and examine texts.
- Critical understanding of the difference between genres of literature.
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**UNIT-1: (Concepts & Ideas): 2 Credit**

- Plato - Mimesis
- Longinus – The Sublime
- Philip Sidney – Defence of Poetry
- Stephen Gosson – Views against Poetry
- Samuel Johnson – Views of Shakespeare and the “Three Unities”.
- Samuel Taylor Coleridge – Imagination and Fancy
- John Keats – Negative Capability
- F.R. Leavis – Enactment
- W.K. Wimsatt & Monroe C. Beardsley – Affective Fallacy, Intentional Fallacy.

**UNIT 2: Seminal Texts: 2 Credits**

- Aristotle: *Poetics*
- William Wordsworth: Preface to *The Lyrical Ballads* (1802)
- Mathew Arnold: *The Study of Poetry*
- T. S. Eliot: *Tradition and the Individual Talent*
- Cleanth Brooks: *The Heresy of Paraphrase*

**Recommended Reading:**

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005

Wimsatt W.K and Cleanth Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford, 2004

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. NY: OUP, 1971

Eaves, M., and M. Fischer, eds. *Romantic and Contemporary Criticism*. Cornell University Press, 1986

**Paper 12**  
**English CORE**  
**Women's Writing**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Graduate Attributes:**

This course will acquaint students with women's writing across genres, cultures and historical periods. They will study these writings with the help of some key concepts and ideas in women's/feminist studies. The study of the specific texts will develop the students' critical thinking and analytical abilities. They will acquire knowledge of different cultures and the challenges faced by women in diverse social settings. They will develop empathy and gender sensitivity which will help them to tackle problems in real life situations.

**Course Outcome:**

- An understanding of the basic concepts which are of use in analyzing women's writing
- A familiarity with women's writing across genres, times and cultures
- An ability to analyze a text setting it against its socio-cultural and historical background
- An appreciation of the basic themes, issues and stylistic features of a particular piece of women's writing.

**Unit I: History, Concepts and Ideas (1 Credit)**

Waves of feminism, the body, ecofeminism, third world feminism, black feminism, communities of women, gynocriticism, gender

**Unit II: Texts (3 Credits)**

Kamala Das : An Introduction

Elizabeth Barrett Browning: Sonnet XLIII (How do I Love Thee? Let me count the ways) from *Sonnets from the Portuguese*

Emily Dickinson: The Soul Selects her own Society

Adrienne Rich: Power

Louisa May Alcott: *Little Women*

Alice Walker: *The Color Purple*

Manjula Padmanabhan : Lights Out

Lady Mary Wortley Montagu: from *The Turkish Embassy Letters* (to Lady-Adrianople, 1 April 1717; To Lady Mar, 1 April 1717)

Toru Dutt: *from* Letters to Mary Martin (Baugmaree Garden House, Calcutta. December 19, 1873)

Emily Bronte: from *Diary* (Haworth, Thursday, July 30th, 1845)

**Recommended Reading:**

Andermahr, Sonya et al. *A Glossary of Feminist Theory*. London: Arnold, 2000

Auerbach, Nina. *Communities of Women: An Idea in Fiction*. Harvard UP, 1978

Beauvoir, Simone de. *The Second Sex*. trans. Constance Borde and Shiela Malovany-Chevallier. Vintage, 2010

Gilbert, Sandra and Susan Gubar (ed). *The Norton Anthology of Literature by Women: The Traditions in English*. Norton, 1996



Pearce, Lynne. *Feminism and the Politics of Reading*. Arnold, 1997  
Showalter, Elaine. *A Literature of their Own*. Virago, 1978  
Tharu, Susie & K. Lalita. ed *Women Writing in India* OUP, 1993  
Woolf, Virginia. *A Room of One's Own*. New York: Harcourt, 1952

**Paper 13**  
**English CORE**  
**Literature and the Environment**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Graduate Attributes**

- To equip students with a comprehensive knowledge of multiple perspectives on the relationship between literature and environment.
- To provide students with a historical and contextual knowledge of the representation of and approaches to the environment through literature.
- To develop skills in critical analysis, research, and writing, which will enable students to engage in scholarly discussions on this area.
- To develop in the students a critical vocabulary pertaining to the field of environmental humanities

**Course Outcome:**

This course on Literature and the Environment focuses on exploring the relationship between literature and the environment, which has been an ongoing topic of exploration for many decades now. Literature has the ability to capture and reflect the myriad and complex relationships between humans, non-human animals and the environment. The course thus aims to provide a comprehensive understanding of the ways in which environmental concerns and the ecological crisis in the contemporary world are represented and addressed in literature.

Students will have to attempt questions from both units.

**UNIT I (1 Credit)**

This unit is designed to give students a basic idea of some key concepts and issues in environmental humanities, environmental ethics and ecocriticism. The topics to be discussed in this paper include the following:

Anthropocentrism  
Deep Ecology  
Ecocriticism  
Ecofeminism  
Anthropocene  
Climate Change  
Environmental History

**UNIT II (3 Credits)**

This unit involves a reading of select texts in the light of the concepts discussed in Unit I and a practical application of those ideas in interpretation and analysis of the texts while placing them in their historical, cultural and other contexts.

**Texts:**

Francis Bacon (1561-1626): "Of Gardens"

Gilbert White (1720-1793): Letter LXIV (From *The Natural History of Selborne*)

William Wordsworth: "The Solitary Reaper"  
Henry David Thoreau: "The Ponds" (From Walden)  
Emily Dickinson: "A Narrow Fellow in the Grass".  
Robert Frost: "The Wood-Pile"  
D. H. Lawrence: "Snake"  
Amitav Ghosh: *The Living Mountain*  
Easterine Kire: *Son of the Thundercloud*

**Recommended Reading:**

Armbruster, Karla, and Wallace, Kathleen (eds.) *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. Charlottesville and London: University Press of Virginia, 2001.  
Finch, Robert, and John Elder (Eds.) *Nature Writing: The Tradition in English*. New York: W. W. Norton & Company, 2002.  
Garrard, Greg. *Ecocriticism*. New York: Routledge, 2004.  
Glotfelty, Cheryll, and Harold Fromm (Eds.) *The Ecocriticism Reader*, The University of Georgia Press, 1996.  
Heise, Ursula K., Jon Christensen, and Michelle Niemann (Eds.) *The Routledge Companion to the Environmental Humanities*, Routledge, 2017.

**Paper 14**  
**English CORE**  
**Northeast Indian Literature**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Course Objectives:**

This course on Northeast Indian Literature is designed to familiarize students with the literature emerging from the 8 states of Northeast India so that as students from the region they know the history, culture, oral and writing traditions as well as the diversity of the region. While some writers write in English, some works will be read in English translations. The course aims:

- To provide a sampling of literatures in English and in translation
- To train students to appreciate literature emerging from Northeast India
- to make students see how folk stories, myths and legends frame the narratives of the region
- To introduce students to the themes, concerns and styles adapted by the writers and also look at aspects which are specific to the region and find reflection in their works

**Course Outcome (Graduate Attributes):**

Having studied core English literature in the previous semesters the students are expected to expand their horizons of English studies which includes literatures other than British. By the end of the course the students are expected to have developed an understanding of:

- The Folk in Narrative as many writers are seen to draw resources for their work from available folk forms and tales.
- Myths and Legends how they are reworked and find expression in the prescribed texts.
- The Diverse Traditions, History and Landscape specific to each state of the region which find reflection in the representative works.

**Section I: Poetry (1 Credit)**

Chandrakanta Murasingh: (Tripura) 'Forest - 1987'

Robin Ngangom: (Manipur) 'Native Land'

Kympham Sing Nongkynrih: (Meghalaya) 'Hiraeth'

Malsawmi Jacob: (Mizoram) 'Flute Player'

**Section II: Fiction (3 Credits)**

Mamang Dai: (Arunachal Pradesh) *Legends of Pensam*

Nirupama Borgohain: (Assam) 'Celebration'

Prajwal Parajuly: (Sikkim) 'No Land is her Land'

Temsula Ao: (Nagaland) 'An Old Man Remembers'

Tapan Das: (Assam): 'Gogoponti Lakratua'

**Recommended Reading:**

Ao, Temsula. *These Hills Called Home: Stories from a War Zone*. Penguin India, 2005

Dai, Mamang. *The Legends of Pensam*. Penguin India, 2006

Misra, Tilottoma (Ed.). *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. OUP, 2011.

Mukhim, Patricia. 'Where is this North-east?' <https://www.jstor.org/stable/23006026>

Parajuly, Prajwal. 'The Gurkha's Daughter' Quercus, 2014

**Paper 15**  
**(Any one option)**  
**English CORE**  
**Indian Writing (Option A)**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Course Objectives:**

The course aims to:

- give the student a taste of Indian writing from different regions of the country.
- to make students see how different historical and cultural backgrounds of the various Indian languages and literatures add to the complexity of Indian Writing.
- To introduce students to the themes, concerns and styles adapted by the writers and also look at aspects which are specific to the region and find reflection in their works

**Graduate Attributes:**

- Critical thinking (A wide familiarity with the range of themes that are evoked from the Indian context; the rich and innovative styles used by the writers; the Indian literary landscape; concepts in postcolonial studies and the practical application of these in reading and interpreting Indian literature.)
- Analytical reasoning/thinking (The ability to critically analyze and interpret texts in terms of their literary and cultural qualities with specific reference to the Indian literary landscape, and an awareness of the political aspects of any literary representation.)
- Research-related skills (The ability to problematize concepts in Indian literature and culture and consequently to ask relevant questions regarding them.)
- Creativity (An ability to view a problem or situation from multiple perspectives to develop a richer, more nuanced, and more analytical responses to it)
- Multicultural competence and inclusive spirit (A capacity for the minute observation of attitudes and beliefs of diverse cultures that find their way into literature. An extensive knowledge of the values and beliefs of multiple cultures. Acquisition of a sensitive and an empathetic approach to multiple cultures and multiple identities and the literature emerging from that.)

**Texts**

**Poetry: 1 Credit**

Nissim Ezekiel: “Poet, Lover, Birdwatcher”

Kamala Das: “The Old Playhouse”

Keki N. Daruwalla: “Wolf”

Navakanta Barua: “Bats”

Dilip Chitre: “The Felling of the Banyan Tree”

**Fiction: 2 Credits**

R K Narayan: *Malgudi Days*

Amrita Pritam: “The Weed”

Fakir Mohan Senapati: *Six Acres and a Third*

Sunil Gangopadhyay: “Shah Jahan and His Private Army”

**Drama: 1 Credit**

Girish Karnad: *Tughlaq*

**Recommended Reading:**

Stephen Alter and Wimal Dissanayake. Eds. *Indian Short Stories*, Penguin, 2001.

Arvind Krishna Mehrotra ed. *The Oxford Anthology of Twelve Indian Poets*, Oxford University Press, 1992.

Tilottoma Misra ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*, OUP, 2011.

Sarkar, Sumit. *Modern Times: India: 1880s-1950s: Environment, Economy, Culture*, Permanent Black, 2014.

Arvind Krishna Mehrotra. *Partial Recall: Essays on Literature and Literary History*. Orient Blackswan, 2012.

**Paper 15**  
**(Any one option)**  
**English CORE**  
**American Literature (Option B)**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Objectives:**

This paper is designed to

- Give students a general understanding of the development of American Literature
- Familiarize them with historical contexts of this literature
- Acquaint them with themes and forms that makes this literature distinctive

**Outcomes (Graduate attributes)**

- Comprehensive literary-historical knowledge (disciplinary attribute)
- Critical thinking (critical and analytical ability in comprehending today's world)
- Creativity (Enhanced imagination and emotional intelligence through exposure to a variety of situations in American literary experience)
- Multicultural spirit (Broad perspective on diversity and multiple cultures)
- Empathy (Ability to empathize with and understand human suffering and the creative expression of moods and emotions)

**Unit 1: 1 credit**

**General Surveys of Contexts and themes:**

- History of American Literature (important authors, genres and texts)
- Important contexts (Puritan era, Slavery, Revolution, Civil War, Civil Rights Movement, Racism, 9/11, Multicultural America)
- Themes of nation, selfhood, family, land/nature

**Unit 2: 3 credits**

**Texts:**

Washington Irving: "Rip Van Winkle" (short narrative)

Walt Whitman: "Cavalry Crossing a Ford"; "Vigil Strange I Kept on the Field One Night"  
(from 'Drum-Taps' section of *Song of Myself*)

Zora Neale Hurston: "How It Feels to Be Colored Me" (essay)

Louise Erdrich: "Dear John Wayne" (poem)

Cathy Song: "Heaven" (poem)

Art Spiegelman: *In the Shadow of No Towers* (graphic novel on 9/11)

Colson Whitehead: *The Underground Railroad* (Novel)

**Recommended Reading:**

Richard Gray: *History of American Literature*, Wiley: 2012

Robert J. Levine *et al* eds. *Norton Anthology of American Literature*, 10<sup>th</sup> ed. (5 vols.), Norton: 2022

John Ernest (Ed). *Race in American Literature and Culture*, Cambridge University Press, 2022

Paul Johnson: *A History of the American People*, Weidenfeld & Nicolson, 1999

**Paper 15**  
**(Any one option)**  
**English CORE**  
**Shakespeare (Option C)**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Objectives:**

- Give students a sense of Shakespeare in his time
- Acquaint them with Shakespeare's plays, poetry, and themes
- Point them towards the afterlife of Shakespeare in other sites, media and forms

**Outcomes (Graduate attributes):**

- Comprehensive knowledge of the subject of this paper
- Creativity (Think in new ways about issues and concerns of our world)
- Communication skills (Articulate complex thoughts with clarity and precision)
- Research related skills (Undertake research in the fields explored)
- Multicultural competence and inclusive spirit (Demonstrate national and global perspective on
  - the field and sympathy for alternative modes of expression in the arts)
  - Value inculcation (Demonstrate humanist, ethical and moral values)
  - Empathy (Identify with and understand other perspectives and feelings)

**Unit 1: 1 Credit**

Surveys (Students are expected to acquire basic information in the following areas and they will be tested on what they learn about these)

- All Shakespeare's works
- Shakespeare productions (Titus Andronicus [Deborah Warner [1987]])
- Shakespeare in fiction (to be briefly discussed with the help of the following – The book series
  - Hogarth Shakespeare, *Ophelia* by Lisa Klein, *A Thousand Acres* by Jane Smiley, *Vinegar Girl* by Anne Tyler)
  - Shakespeare in film (*As You Like It* [1912-2012], *Richard III* [1912-2016])

**Unit 2: 3 Credits**

**Texts**

*Macbeth*

*A Midsummer Night's Dream*

Sonnets (Nos. 2, 12, 18, 22, 137, 141)

**Recommended Reading:**

*The Arden Shakespeare Complete Works*. (Revised edition 2016)

Malcolm Smuts (Ed). *The Oxford Handbook of the Age of Shakespeare* (2016)

Marjorie Garber: *Shakespeare and Modern Culture* (2008)

Michael Kahn "Shakespeare Meets the 21st Century" (Washington Post, August 3, 2012  
washintonpost.com)



**Paper 15**  
**(Any one option)**  
**English CORE**  
**Contemporary Writing (Option D)**  
**(External Evaluation: 60 + Internal Assessment 40): Total Marks 100**  
**4 Credits (15 Classes Per Credit)**

**Objectives:**

This paper is designed to introduce students to writings of the contemporary period from a variety of locations and cultures. Students will have an opportunity to engage with and read the major writers encompassing a variety of writing styles and practices and in different genres.

**Graduate Attributes: Learning Objectives**

This paper on Contemporary Writing aims to enable students to acquaint themselves with the writing traditions of the present times. It is designed to facilitate a sustained critical responsiveness to the forms and variations of writing practice through a sampling of literature that charts the development of creative texts in English. Texts originally written in other languages will also be studied in English translation for a more wide-ranging dialogue with global contexts in the present period.

**Course Outcome**

A focus on contemporary writing through a reading of important texts.

An engagement with the essential themes through a sustained critical assessment.

A focus on the issues shaping literary traditions in the contemporary world.

A close processing of cultural imperatives in the development of writing of the present times

**Section A: Poetry (1 Credit)**

Nilmani Phookan: “What Were We Talking About Just Now”

Simon Armitage: “Look, Stranger”

Yusef Komunyakaa: “No Good Blues”

Claudia Rankine: “Making Room”

**Section B: Novels (1 Credit)**

Emily St. John Mandel: *Station Eleven*

Kyung-sook Shin: *Please Look After Mom*

**Section C: Drama (1 Credit)**

David Auburn: *Proof*

Gérald Sibleyras: *Heroes*

**Section D: Basic Issues (1 Credit)**

Contemporary Writing and Identity | Writing and Ethics in the Twenty-First Century | Alienation Contemporary Literature | The Gender Question in Contemporary Writing | Contemporary Writing and Social ‘Values’ | Inter-generic Practices in Contemporary Literature | Reality and History in Contemporary Writing

**Recommended Reading:**

Cristina M. Gamez-Fernandez and Miriam Fernandez-Santiago. *Representing Vulnerabilities in Contemporary Literature*, Routledge, 2022

Suman Gupta. *Contemporary Literature: The Basics*, Routledge, 2011

David Hershberg. *Perspectives on Contemporary Literature: Literature and the Other Arts*, University of Kentucky Press, 2014

Steve Padley. *Key Concepts in Contemporary Literature*, Palgrave, 2006

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