**Course: M.A. (English)**

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<thead>
<tr>
<th>Semester</th>
<th>2</th>
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<tbody>
<tr>
<td>Paper Number</td>
<td>5</td>
</tr>
<tr>
<td>Paper Code</td>
<td>MENG4201</td>
</tr>
<tr>
<td>Paper Title</td>
<td>Poetry from the 1660s to 1832</td>
</tr>
<tr>
<td>No. of Credits</td>
<td>6</td>
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</tbody>
</table>

**Course description/objective**
The course is designed to introduce students to the poetry of the 17th and 18th century within the context of the literary, cultural, religious and political developments of the age. Through a reading of major texts they will discover the key ideas and formal qualities of Neoclassical writing and the Age of Enlightenment. Buttressing critical discussion of the poetry with a study of the art of the age, the course also traces the rise of sentiment and the cult of sensibility and the shift away from Neoclassicism towards Romanticism.

**Course Outcome**
The course facilitates a thorough understanding of the intellectual basis and formal elements of Neoclassical and Pre-romantic poetry.

**Syllabus**

<table>
<thead>
<tr>
<th>Module I:</th>
<th>Milton: <em>Paradise Lost</em> Books II, IV, IX (Any two books) / Samson Agonistes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Module II: Dryden: <em>Absalom and Achitophel</em> Part I OR Pope: <em>The Dunciad</em> / Epistle to Dr. Arbuthnot OR Cavalier Poets: Selections from Carew, Lovelace, Herrick, Suckling</td>
</tr>
<tr>
<td></td>
<td>Module III: Pre-Romantic Poetry: George Crabbe, Peter Grimes, James Thomson, <em>The Seasons</em> William Blake, Selections from <em>Songs of Innocence and Songs of Experience</em></td>
</tr>
</tbody>
</table>

**Reading/Reference Lists**

- Locke: *An Essay Concerning Human Understanding*
- Hume: *A Treatise of Human Nature; Essays, Moral, Political, and Literary*
- Dryden: *A Discourse Concerning the Origin ad Progress of Satire*
- Alexander Pope, ‘An Essay on Criticism’
- Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas on the Sublime and Beautiful* (Introduction on Taste; Part I, Section VII; Part III, Section XXVII)
- Basil Willey, *The Seventeenth Century Background; The Eighteenth Century Background*
- Christopher Hill, *Milton and the English Revolution*
- Anthony Low, *The Georgic Revolution*
- L.J. Bredvold, *The Intellectual Milieu of John Dryden*
- Maynard Mack, *The Garden and the City*
- John Dixon Hunt, *The Figure in the Landscape*
- Paul Fussell, *The Rhetorical World of Augustan Humanism*
- M. H. Abrams, *The Mirror and the Lamp*
- C. M. Bowra, *The Romantic Imagination*
- Graham Hough, *The Last Romantics*
- T.Z. Lavine, *From Socrates to Sartre: The Philosphic Quest*

**Evaluation**

- End Semester examination paper format: 80 marks, 3 hrs
- Module I: Essay type question 1 x 20
- Module II: Essay type question 1 x 20
- Module III: Essay type question 2 x 20
- Internal assessment: Class Test (15+5)
### Course: M.A. (English)

<table>
<thead>
<tr>
<th>Semester</th>
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<tbody>
<tr>
<td>Paper Number</td>
<td>6</td>
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<tr>
<td>Paper Code</td>
<td>MENG4202</td>
</tr>
<tr>
<td>Paper Title</td>
<td>17th &amp; 18th Century Drama and Prose Fiction</td>
</tr>
<tr>
<td>No. of Credits</td>
<td>6</td>
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</tbody>
</table>

#### Course description/objective
The course has been designed to enable the students gather a comprehensive understanding of the techniques of drama, the novel, and non-fictional writings related to the background and culture of Eighteenth-century British society. A detailed analysis of the prescribed texts will help the students formulate their critical thinking about the diverse genres of literary output in that era.

#### Course outcome
The course will highlight the variety of literary genres and appreciate the influence of society and culture on critical and literary thoughts of the times.

#### Syllabus

**Module I:** Drama:
- Congreve: *The Way of the World*
- Wycherley: *The Country Wife*
- Dryden: *All for Love*
- Gay: *The Beggar’s Opera/ The Rivals*

**Module II:** Prose:
- Swift: *Gulliver’s Travels*
- Periodical essays: Addison and Steele: Selections from *The Spectator* and *The Tatler*
- Bunyan: *The Pilgrim’s Progress*
- Johnson: *Lives of the Poets* (Selections)/ *A Journey to the Western Isles of Scotland* (Selections)  
- Boswell: *London Journal*  
- Paine: *Rights of Man*  

**Module III:** Novel:
- Behn: *Oroonoko*  
- Defoe: *Moll Flanders*  
- Richardson: *Pamela*  
- Fielding: *Tom Jones*  
- Burney: *Evelina*  
- Walpole: *The Castle of Otranto/ Lewis: The Monk*  
- Walter Scott: *The Heart of the Midlothian*  
- Jane Austen: *Mansfield Park/ Northanger Abbey*  

#### Reading/Reference Lists
- Dryden, ‘Of Heroic Plays’; *Essay of Dramatic Poesie*  
- Collier, *A Short View of the Immorality and Profaneness of the English Stage*  
- Goldsmith, ‘An Essay on the Theatre; Or, A Comparison Between Laughing and Sentimental Comedy’  
- Lamb, ‘On the Artificial Comedy of the Last Century’  

*Revels History of English Drama*, relevant volumes  
*Louis Bredvold, The Literature of the Restoration and the Eighteenth Century*  
*Bonamy Dobree, Restoration Comedy, 1660-1720*  
*Bonamy Dobree, Restoration Tragedy, 1660-1720*  
*Ian Watt, The Rise of the Novel*  
*J.H. Wilson, A Preface to Restoration Drama*  

#### Evaluation
- End Semester examination paper format: 80 marks, 3 hrs  
  - Module I: Essay type questions 1 x 20  
  - Module II: Essay type questions 1 x 20  
  - Module III: Essay type questions 2 x 20  
  - Internal assessment: 1 Class test (15+5)
**Course: M.A. (English)**

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<th>Semester</th>
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<tr>
<td>Paper Number</td>
<td>7</td>
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<tr>
<td>Paper Code</td>
<td>MENG4203</td>
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<tr>
<td>Paper Title</td>
<td>American Literature</td>
</tr>
<tr>
<td>No. of Credits</td>
<td>6</td>
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</table>

**Course Objective**
To expose the students to the background of American Literature history and tradition.

**Course Outcome**
It is expected that the students would learn to appreciate the uniqueness and variety of American Literature

**Syllabus**
- Background to American Literature history and tradition
  - **Module 1**: Poetry (any 2)
    - Whitman, Self Reflective Poetry (Frost Wallace Stevens), Women Poets (Emily Dickinson, Edna St. Vincent Millay, Sylvia Plath), Beat Poets, Black Mountain Poets
  - **Module 2**: Drama (Any 1)
  - **Module 3**: Fiction

**Reading List**
To be provided by the course instructor

**Evaluation**
- End Semester examination paper format : 80 marks, 3 hrs
  - Module 1 : 1 x 20
  - Module 2 : 1 x 20
  - Module 3 : 1 x 20
    - 1 x 20 (From any of the Modules)
- Internal Assessment : To be decided by the Course Instructors
<table>
<thead>
<tr>
<th>Course: M.A. (English)</th>
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<tbody>
<tr>
<td>Semester</td>
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<td>Paper Title</td>
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<td>No. of Credits</td>
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</table>

**Course description/objective**

Exposure to the principles that may be predominantly guiding and governing literary works, from ancient to contemporary; attempt to trace a continuity with respect to the theories across the ages.

**Course outcome**

The student is equipped with theoretical approaches towards the literatures of the other papers and learn about adherences, modifications and deviations of texts from the prescribed pattern of the theories.

**Syllabus**

**Module 1: CLASSICAL AND THE RENAISSANCE**

- Classical: Aristotle: *Poetics*
- Plato: Selections from *The Republic* (Books 1, 6 & 7)
- Longinus: *On the Sublime*
- Horace: *ArsPoetica*
- Renaissance: Sidney: *Apology for Poetry*

**Module 2: ROMANTIC AND VICTORIAN**

- Romantic: Wordsworth: Preface to *Lyrical Ballads*
- Coleridge: *BiographiaLiteraria* (Chapters 13 & 14)
- Shelley: ‘A Defence of Poetry’
- Keats: Letters (Selections)
- Victorian: Arnold: *Culture and Anarchy* (Chapter 1)
- Pater: ‘Conclusion’ to *Studies in the History of the Renaissance*
- Wilde: ‘The Critic as Artist’
- Meredith: ‘An Essay on Comedy’

**Module 3: MODERN**

- Yeats: ‘The Symbolism of Poetry’
- Pound: ‘A Few Don’ts by an Imagiste’
- Woolf: ‘Modern Fiction’, ‘Mr Bennett and Mrs Brown’, ‘Letters to a Young Poet’
- I.A. Richards: *Principles of Literary Criticism* (selections)
- F.R. Leavis: *The Common Pursuit* (selections)

**Reading/Reference Lists**

- David Lodge ed., *Twentieth Century Literary Criticism: A Reader*
- A.H. Gilbert, ed. *Literary Criticism: Plato to Dryden*
- M.A.R. Habib, *A History of Literary Criticism and Theory from Plato to the Present*
- D.A. Russell and M. Winterbottom, eds, *Ancient Literary Criticism*
- R. Wellek, *A History of Modern Criticism: 1750-1950*
- W. Wimsatt Jr. &Cleanth Brooks, *Literary Criticism: A Short History*

**Evaluation**

End Semester examination paper format: 50 marks

- MODULE 1: Essay type questions – 1 x 16
- MODULE 2: Essay type questions – 1 x 18
- MODULE 3: Essay type questions – 1 x 16

Internal assessment: Class Test (10)
**Course: M.A. (English)**

<table>
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<tr>
<th>Semester Two</th>
<th>2</th>
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<tbody>
<tr>
<td>Paper Number</td>
<td>8 (PART B)</td>
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<tr>
<td>Paper Code</td>
<td>MENG4204</td>
</tr>
<tr>
<td>Paper Title</td>
<td>British Literature and Culture of the First World War (1914-18)</td>
</tr>
<tr>
<td>No. of Credits</td>
<td>2</td>
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</tbody>
</table>

**Course description/objective**

The course on British Literature and Culture of the First World War will examine the responses of those writing about the Great War (1914-18) as it unfolded—whether as combatants (British or Imperial), or as civilians at the home front. It will also examine the responses of those writing about the war in retrospect—through memoir, or autobiography or through fictional representations. The course intends to focus on questions of literary form as well—on the ways the writers improvised existing genres to narrate the unique experience of the war. The course will encourage students to explore the myriad forms of literary expressions exploring the changes facilitated by the Great War to the existing concepts of nationhood, class identity, gender roles and the challenges it posed to the dominant notions of civilization, selfhood and human reason.

**Syllabus**

**Poetry: CIA 10 Marks (20 MARKS REDUCED TO 10)**


**Fiction (Any one to be taught) 20 marks**

Pat Barker: *Regeneration* (1921)

Virginia Woolf: *Jacob’s Room* (1920)

Richard Aldington: *Death of a Hero* (1929)


Rebecca West: *The Return of the Soldier* (1918)

Eric Remarque: *All Quiet on the Western Front* (1929)

Sebastian Faulks: *Bird Song* (1993)

**Reading/Reference Lists**

Paul Fussell: *The Great War and Modern Memory.*

Bernard Bergonzi: *Heroes’ Twilight*

Tim Kendall (ed) *The Oxford Handbook of British and Irish War Poetry.*

*Poetry of the First World War: An Anthology*


Vincent Sherry (ed.): *The Cambridge Companion to the Literature of the First World War*

Elaine Showalter: *The Female Malady: Women, Madness and English Culture.*


Peter Parker: *The Old Lie: The Great War and the Public School Ethos*

Santanu Das: *Touch and Intimacy in First World War Literature.*

Adrian Caesar: *Taking it Like a Man*

Jahan Ramazani: *Poetry of Mourning: The Modern Elegy from Hardy to Heaney.*

Jay Winter: *Sites of Memory, Sites of Mourning. The Great War in European Cultural History.*

For prescribed texts most penguin editions are available.

**Evaluation**

**End Semester:** Fiction: ONE long question (from war fiction) of 20 marks to be answered out of THREE options. (20) and One reference to the context from poetry (10 marks) out of 3 options

*CIA:* Examination on poetry (10 marks)

**TOTAL MARKS:** 30
<table>
<thead>
<tr>
<th><strong>Course Objective</strong></th>
<th>Furthering the exposure to classical concepts and literatures – extending dimensions of understanding texts and contexts.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Outcome</strong></td>
<td>With extensive and deepened response to classical literature, a student may conduct further research in related areas.</td>
</tr>
</tbody>
</table>
| **Syllabus**         | **Module 1:**  Plato – Symposium  
                        | Cicero – Oration : In Verrem  
                        | Philosophy : De Natura Deorum  
                        | Horace – Odes, Books 1,2,3  
                        |  
                        | **Module 2:**  Any 3 Homer : The Odyssey  
                        | Virgil : The Aeneid  
                        | Aeschylus : Agamemnon  
                        | Plautus : Menechmi / Ghosts  
                        | Seneca : Thyestes  |
| **Reading List**     | To be provided by the course instructor |
| **Evaluation**       | End Semester examination paper format : 80marks, 3 hrs  
                        | Module 1 : 2 x 16 (1 question from each text/author)  
                        | Module 2 : 3 x 16 (5 questions from each text/author)  
                        | Internal assessment : Test (15 + 5) |
**Course: M.A. (English)**

<table>
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<tr>
<th>Semester</th>
<th>2</th>
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<tbody>
<tr>
<td>Paper Number</td>
<td>7 ELECTIVE</td>
</tr>
<tr>
<td>Paper Title</td>
<td>Indian Literature I</td>
</tr>
<tr>
<td>No. of Credits</td>
<td>6</td>
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</table>

**Course description/objective**
To explore the diverse forms of Indian writing in English and develop a critical understanding of the large body of works from the days of colonial past to the present day.

**Course outcome**
To familiarize and enhance understanding of Indian history, culture and literary tradition as revealed through the writings of Indian authors writing in English.

**Syllabus**

<table>
<thead>
<tr>
<th>Module I: Novel</th>
</tr>
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<tbody>
<tr>
<td>R.K. Narayan: <em>The Man-eater of Malgudi</em> or <em>The Dark Room</em></td>
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<td>Raja Rao: <em>Kanthapura</em></td>
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<tr>
<td>Mulk Raj Anand: <em>Coolie</em> or <em>Untouchable</em> or <em>The Private Life of an Indian Prince</em></td>
</tr>
<tr>
<td>Kamala Markandaya: <em>Some Inner Fury</em> or <em>Nectar in a Sieve</em> or <em>Two Virgins: A Novel</em></td>
</tr>
<tr>
<td>Bhabani Bhattacharya: <em>Music for Mohini</em> or <em>So Many Hungers</em> or <em>He who Rides a Tiger.</em> (Any one to be taught)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Module II: Non-Fictional Prose</th>
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<tbody>
<tr>
<td>M.K. Gandhi: <em>The Story of my Experiments with the Truth</em></td>
</tr>
<tr>
<td>Amartya Sen: <em>The Argumentative Indian.</em></td>
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<tr>
<td>A.P.J Abdul Kalam: <em>Wings of Fire or Ignited Minds</em> (Any one to be taught)</td>
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<tr>
<th>Module III: Poetry</th>
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<tbody>
<tr>
<td>Tagore: <em>Songs 1-15 Gitanjali</em></td>
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<tr>
<td>Michael Madhusudhan Dutt: <em>The Captive Lady</em></td>
</tr>
<tr>
<td>Derozio: <em>The Fakeer of Junghera.</em></td>
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<tr>
<td>Sarojini Naidu: <em>Suttee, Palanquin Bearers, The Indian Gypsy, Harvest Hymn, A Love Song from the North, Autumn Song, Queen’s Rival, Summer Woods, Village Song, Coramandel Fishers</em></td>
</tr>
<tr>
<td>Toru Dutt: <em>Our Casuarina Tree, Extracts from Savitri, Love came to Flora asking for a Flower, My Vocation, Lakshman, The Broken Bell, Christmas.</em> (Any three poets to be taught)</td>
</tr>
</tbody>
</table>

**Reading/Reference Lists**
To be provided by the course instructor

**Evaluation**

<table>
<thead>
<tr>
<th>Internal assessment: 20</th>
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<tbody>
<tr>
<td>Students to be tested either through examination or through an assignment</td>
</tr>
<tr>
<td>End Semester Examination paper format: 80 marks, 3 hrs.</td>
</tr>
<tr>
<td>Module I: Essay type (1 out of 2 questions to be answered): 1 x 30</td>
</tr>
<tr>
<td>Module II: Essay type (1 out of 2 questions to be answered): 1 x 20</td>
</tr>
<tr>
<td>Module III: Essay type (1 out of 3 questions to be answered): 1 x 20=20</td>
</tr>
<tr>
<td>Reference to context (1 out of 3 questions to be answered): 1 x 10=10</td>
</tr>
<tr>
<td>(Long question and RTC have to be answered from two separate authors)</td>
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</tbody>
</table>