

Course: M.A. (English)

Semester	2
Paper Number	5
Paper Code	MENG4201
Paper Title	Poetry from the 1660s to 1832
No. of Credits	6
Course description/objective	The course is designed to introduce students to the poetry of the 17 th and 18 th 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. Buttrressing 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	<p>Module I: Milton: <i>Paradise Lost</i> Books II, IV, IX (Any two books)/ <i>Samson Agonistes</i></p> <p>Module II: Dryden: <i>Absalom and Achitophel</i> Part I OR Pope: <i>The Dunciad</i> / Epistle to Dr. Arbuthnot OR Cavalier Poets: Selections from Carew, Lovelace, Herrick, Suckling</p> <p>Module III: Pre-Romantic Poetry: George Crabbe, <i>Peter Grimes</i>, James Thomson, <i>The Seasons</i> William Blake, Selections from <i>Songs of Innocence and Songs of Experience</i></p> <p>Romantic Poetry: Wordsworth: <i>The Prelude</i> (I & II), <i>Resolution and Independence</i> Coleridge: <i>The Rime of the Ancient Mariner</i>, <i>Christabel</i>, <i>Frost at Midnight</i>, <i>France: An Ode</i> Shelley: <i>Prometheus Unbound</i>, <i>Adonais</i> Keats: <i>The Eve of St. Agnes</i>, <i>Isabella</i>, <i>Lamia</i> Byron: <i>Manfred</i> Course introduction: The picturesque and the sublime in literature and art; the cult of sensibility, romanticism: <i>continental influences</i></p>
Reading/Reference Lists	<p>Locke : <i>An Essay Concerning Human Understanding</i> Hume: <i>A Treatise of Human Nature; Essays, Moral, Political, and Literary</i> Dryden: <i>A Discourse Concerning the Origin ad Progress of Satire</i> Alexander Pope, 'An Essay on Criticism' Edmund Burke, <i>A Philosophical Enquiry into the Origin of Our Ideas on the Sublime and Beautiful</i> (Introduction on Taste; Part I, Section VII; Part III, Section XXVII) Basil Willey, <i>The Seventeenth Century Background; The Eighteenth Century Background</i> Christopher Hill, <i>Milton and the English Revolution</i> Anthony Low, <i>The Georgic Revolution</i> L.J. Bredvold, <i>The Intellectual Milieu of John Dryden</i> Maynard Mack, <i>The Garden and the City</i> John Dixon Hunt, <i>The Figure in the Landscape</i> Paul Fussell, <i>The Rhetorical World of Augustan Humanism</i> M. H. Abrams, <i>The Mirror and the Lamp</i> C. M. Bowra, <i>The Romantic Imagination</i> Graham Hough, <i>The Last Romantics</i> T.Z. Lavine, <i>From Socrates to Sartre: The Philosophic Quest</i></p>
Evaluation	<p>End Semester examination paper format: 80 marks, 3 hrs</p> <p>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)</p>

Course: M.A. (English)

Semester	2
Paper Number	6
Paper Code	MENG4202
Paper Title	17 th & 18 th Century Drama and Prose Fiction
No. of Credits	6
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	<p>Module I: Drama: Congreve: <i>The Way of the World</i> Wycherley: <i>The Country Wife</i> Dryden: <i>All for Love</i> Gay: <i>The Beggar's Opera</i>/ Sheridan: <i>The Rivals</i></p> <p>Module II: Prose: Swift: <i>Gulliver's Travels</i> Periodical essays: Addison and Steele: Selections from <i>The Spectator</i> and <i>The Tatler</i> Bunyan: <i>The Pilgrim's Progress</i> Johnson: <i>Lives of the Poets</i> (Selections)/ <i>A Journey to the Western Isles of Scotland</i> (Selections) Boswell: <i>London Journal</i> Paine: <i>Rights of Man</i></p> <p>Module III: Novel: Behn: <i>Oroonoko</i> Defoe: <i>Moll Flanders</i> Richardson: <i>Pamela</i> Fielding: <i>Tom Jones</i> Burney: <i>Evelina</i> Walpole: <i>The Castle of Otranto</i>/ Lewis: <i>The Monk</i> Walter Scott: <i>The Heart of the Midlothian</i> Jane Austen: <i>Mansfield Park</i>/ <i>Northanger Abbey</i></p>
Reading/Reference Lists	<p>Dryden, 'Of Heroic Plays'; <i>Essay of Dramatic Poesie</i> Collier, <i>A Short View of the Immorality and Profaneness of the English Stage</i> Goldsmith, 'An Essay on the Theatre ; Or, A Comparison Between Laughing and Sentimental Comedy' Lamb, 'On the Artificial Comedy of the Last Century'</p> <p><i>Revels History of English Drama</i>, relevant volumes Louis Bredvold, <i>The Literature of the Restoration and the Eighteenth Century</i> Bonamy Dobree, <i>Restoration Comedy, 1660-1720</i> Bonamy Dobree, <i>Restoration Tragedy, 1660-1720</i> Ian Watt, <i>The Rise of the Novel</i> J.H. Wilson, <i>A Preface to Restoration Drama</i></p>
Evaluation	<p>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</p> <p>Internal assessment: 1 Class test (15+5)</p>

Course: M.A. (English)

Semester	2
Paper Number	7
Paper Code	MENG4203
Paper Title	American Literature
No. of Credits	6
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	<p>Background to American Literature history and tradition</p> <p>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</p> <p>Module 2 : Drama (Any 1) Eugene O'Neill : <i>Mourning Becomes Electra</i>, Arthur Miller : <i>Death of a Salesman</i>, Edward Albee : <i>Who's Afraid of Virginia Woolf?</i></p> <p>Module 3: Fiction Novel: Melville: <i>Moby Dick</i>; Henry James: <i>Portrait of a Lady</i>; Hemingway: <i>For Whom the Bell Tolls</i>; Steinbeck: <i>The Grapes of Wrath/ The Winter of Our Discontent</i>; Faulkner: <i>The Sound and the Fury</i>; Vonnegut: <i>Slaughterhouse 5</i>; Cormac McCarthy: <i>The Road</i>; Harper Lee: <i>To Kill a Mockingbird</i>; Truman Capote: <i>In Cold Blood</i>; Ken Kesey: <i>One Flew Over the Cuckoo's Nest</i>, Nathaniel Hawthorne : <i>The Scarlett Letter</i></p>
Reading List	To be provided by the course instructor
Evaluation	<p>End Semester examination paper format : 80 marks, 3 hrs</p> <p>Module 1 : 1 x 20 Module 2 : 1 x 20 Module 3 : 1 x 20 1 x 20 (From any of the Modules)</p> <p>Internal Assessment : To be decided by the Course Instructors</p>

Course: M.A. (English)

Semester	2
Paper Number	8 (PART A)
Paper Code	MENG4204
Paper Title	Literary Theory I
No. of Credits	4
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	<p><u>Module 1: CLASSICAL AND THE RENAISSANCE</u></p> <p>Classical: Aristotle: <i>Poetics</i> Plato: Selections from <i>The Republic</i> (Books 1, 6 & 7) Longinus: <i>On the Sublime</i> Horace: <i>Ars Poetica</i></p> <p>Renaissance: Sidney: <i>Apology for Poetry</i></p> <p><u>Module 2: ROMANTIC AND VICTORIAN</u></p> <p>Romantic: Wordsworth: Preface to <i>Lyrical Ballads</i> Coleridge: <i>Biographia Literaria</i> (Chapters 13 & 14) Shelley: 'A Defence of Poetry' Keats: Letters (<i>Selections</i>)</p> <p>Victorian: Arnold: <i>Culture and Anarchy</i> (Chapter 1) Ruskin: 'The Nature of Gothic' (<i>The Stones of Venice</i>), <i>Modern Painters</i> Vol. II (<i>Selections</i>) Pater: 'Conclusion' to <i>Studies in the History of the Renaissance</i> Wilde: 'The Critic as Artist' Meredith: 'An Essay on Comedy'</p> <p><u>Module 3: MODERN</u></p> <p>Modern: Henry James: 'The Art of Fiction' Yeats: 'The Symbolism of Poetry' Pound: 'A Few Don'ts by an Imagiste' T.S. Eliot: 'Tradition and the Individual Talent' Woolf: 'Modern Fiction', 'Mr Bennett and Mrs Brown', 'Letters to a Young Poet' I.A. Richards: <i>Principles of Literary Criticism</i> (selections) F.R. Leavis: <i>The Common Pursuit</i> (selections)</p>
Reading/Reference Lists	David Lodge ed., <i>Twentieth Century Literary Criticism: A Reader</i> A.H. Gilbert, ed. <i>Literary Criticism: Plato to Dryden</i> M.A.R. Habib, <i>A History of Literary Criticism and Theory from Plato to the Present</i> D.A. Russell and M. Winterbottom, eds, <i>Ancient Literary Criticism</i> R. Wellek, <i>A History of Modern Criticism: 1750-1950</i> W. Wimsatt Jr. & Cleanth Brooks, <i>Literary Criticism: A Short History</i>
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)

Semester Two	2
Paper Number	8 (PART B)
Paper Code	MENG4204
Paper Title	British Literature and Culture of the First World War (1914-18)
No. of Credits	2
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	<p>Poetry: CIA 10 Marks (20 MARKS REDUCED TO 10)</p> <p>Wilfred Owen: 'Anthem for Doomed Youth', 'Apologia pro Poemate Meo', 'Arms and the Boy', 'Exposure', 'Futility', 'Greater Love', 'Spring Offensive', 'Strange Meeting', 'The Send Off', 'The Parable of the Old Man and the Young', 'Disabled', 'Dulce et Decorum Est', 'Mental Cases', 'Smile, Smile, Smile.' (Any two)</p> <p>Isaac Rosenberg: 'Break of Day in the Trenches', 'Dead Man's Dump', 'Girl to a Soldier on Leave', 'Louse Hunting', 'On Receiving the First News of the War', 'Returning. We Hear the Larks', 'Soldier: Twentieth Century'. (Any one)</p> <p>Ivor Gurney: 'To His Love', 'On Somme', 'Blighty', 'The Silent One', 'Portrait of a Coward', 'After War', 'War Books', 'Ballad of the Three Spectres', 'Crucifix Corner' (Any two)</p> <p>Siegfried Sassoon: 'Blighters', 'The Death Bed', 'The Kiss', 'The Redeemer', 'They', 'Banishment', 'Counter Attack', 'In Barracks', 'Repression of War Experience', 'Sick Leave', 'Aftermath', 'Ancient History', 'Everyone Sang', 'Memorial Tablet', 'Picture Show', 'On Passing the Menin Gate'. (Any two)</p> <p>Miscellany: 'The Cenotaph' by Charlotte Mew, War Sonnets of Rupert Brooke (any one), 'The Veteran' by Margaret Cole, 'When you see millions of Mouth less dead' by Charles Sorley, 'A Dead Boche' by Robert Graves, 'As the Team's Head Brass', 'The Cherry Trees' by Edward Thomas. (Any two)</p> <p>Fiction (Any one to be taught) 20 marks</p> <p>Pat Barker: <i>Regeneration</i> (1921)</p> <p>Virginia Woolf: <i>Jacob's Room</i> (1920)</p> <p>Richard Aldington: <i>Death of a Hero</i> (1929)</p> <p>Henry Barbusse: <i>Under Fire: The Story of a Squad</i> (1916)</p> <p>Rebecca West: <i>The Return of the Soldier</i> (1918)</p> <p>Eric Remarque: <i>All Quiet on the Western Front</i> (1929)</p> <p>Sebastian Faulks: <i>Bird Song</i> (1993)</p>
Reading/Reference Lists	<p>Paul Fussell: <i>The Great War and Modern Memory</i>.</p> <p>Bernard Bergonzi: <i>Heroes' Twilight</i></p> <p>Tim Kendall (ed) <i>The Oxford Handbook of British and Irish War Poetry</i>.</p> <p><i>Poetry of the First World War: An Anthology</i></p> <p>Jon Silkin: <i>Out of Battle: The Poetry of the Great War</i>.</p> <p>Vincent Sherry (ed.): <i>The Cambridge Companion to the Literature of the First World War</i></p> <p>Elaine Showalter: <i>The Female Malady: Women, Madness and English Culture</i>.</p> <p>M.R. Higonnett et al (eds): <i>Behind the Lines: Gender and the Two World Wars</i>.</p> <p>George Walter (ed) : <i>The Penguin Book of First World War Poetry</i>.</p> <p>Peter Parker: <i>The Old Lie: The Great War and the Public School Ethos</i></p> <p>Santanu Das: <i>Touch and Intimacy in First World War Literature</i>.</p> <p>Adrian Caesar: <i>Taking it Like a Man</i></p> <p>Jahan Ramazani: <i>Poetry of Mourning: The Modern Elegy from Hardy to Heaney</i>.</p> <p>Jay Winter: <i>Sites of Memory, Sites of Mourning. The Great War in European Cultural History</i>.</p> <p>For prescribed texts most penguin editions are available.</p>
Evaluation	<p>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</p> <p>CIA: Examination on poetry (10 marks)</p> <p>TOTAL MARKS: 30</p>

Course: M.A. (English)

Semester	2
Paper Number	7 ELECTIVE MENG4203
Paper Title	Classical Literature
No. of Credits	6
Course Objective	Furthering the exposure to classical concepts and literatures – extending dimensions of understanding texts and contexts.
Course Outcome	With extensive and deepened response to classical literature, a student may conduct further research in related areas.
Syllabus	<p>Module 1 :</p> <p>Plato – Symposium</p> <p>Cicero – Oration : In Verrem</p> <p>Philosophy : De Natura Deorum</p> <p>Horace – Odes, Books 1,2,3</p> <p>Module 2 : Any 3</p> <p>Homer : The Odyssey</p> <p>Virgil : The Aeneid</p> <p>Aeschylus : Agamemnon</p> <p>Plautus : Menechmi / Ghosts</p> <p>Seneca : Thyestes</p>
Reading List	To be provided by the course instructor
Evaluation	<p>End Semester examination paper format : 80 marks, 3 hrs</p> <p>Module 1 : 2 x 16 (1 question from each text/author)</p> <p>Module 2 : 3 x 16 (5 questions from each text/author)</p> <p>Internal assessment : Test (15 + 5)</p>

Course: M.A. (English)

Semester	2
Paper Number	7 ELECTIVE MENG4203
Paper Title	Indian Literature I
No. of Credits	6
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	<p>Module I: Novel R.K. Narayan: <i>The Man-eater of Malgudi</i> or <i>The Dark Room</i> Raja Rao: <i>Kanthapura</i> Mulk Raj Anand: <i>Coolie</i> or <i>Untouchable</i> or <i>The Private Life of an Indian Prince</i> Kamala Markandaya: <i>Some Inner Fury</i> or <i>Nectar in a Sieve</i> or <i>Two Virgins: A Novel</i> Bhabani Bhattacharya: <i>Music for Mohini</i> or <i>So Many Hungers</i> or <i>He who Rides a Tiger</i>. (Any <u>one</u> to be taught)</p> <p>Module II: Non-Fictional Prose Nirad Chaudhuri: <i>The Autobiography of an Unknown Indian</i>. M.K. Gandhi: <i>The Story of my Experiments with the Truth</i> Amartya Sen: <i>The Argumentative Indian</i>. A.P.J Abdul Kalam: <i>Wings of Fire</i> or <i>Ignited Minds</i> (Any <u>one</u> to be taught)</p> <p>Module III: Poetry Sri Aurobindo: <i>Savitri</i> Book I Canto 1. Tagore: <i>Songs 1-15 Gitanjali</i> Michael Madhusudhan Dutt: <i>The Captive Lady</i> Derozio: <i>The Fakeer of Jungheera</i>. Sarojini Naidu: <i>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</i> Toru Dutt: <i>Our Casuarina Tree, Extracts from Savitri, Love came to Flora asking for a Flower, My Vocation, Lakhsman, The Broken Bell, Christmas</i>. (Any three poets to be taught)</p>
Reading/Reference Lists	To be provided by the course instructor
Evaluation	<p>Internal assessment: 20 Students to be tested either through examination or through an assignment</p> <p>End Semester Examination paper format: 80 marks, 3 hrs. Module I: Essay type (1 out of 2 questions to be answered): 1x 30 Module II: Essay type (1 out of 2 questions to be answered): 1 x 20 Module III: Essay type (1 out of 3 questions to be answered): 1x20=20 Reference to context (1 out of 3 questions to be answered): 1x10=10 (Long question and RTC have to be answered from two separate authors)</p>