

## **Annexure I**

### **Programme Structure**

<b>Semester</b>	<b>Course Code</b>	<b>Title of the Course</b>	<b>Marks</b>	<b>Credit</b>
<b>Semester 1</b>	Course Code 01	English Social and Cultural History	20+80	4
	Course Code 02	English Poetry: Chaucer to the Neoclassical	20+80	4
	Course Code 03	English Drama from Elizabethan Restoration	20+80	4
	Course Code 04	Non-fictional Prose	20+80	4
<b>Semester 2</b>	Course Code 01	18 <sup>th</sup> and 19 <sup>th</sup> Century Novels	20+80	4
	Course Code 02	Language, Linguistics and Grammar	20+80	4
	Course Code 03	Poetry: Romantic to Victorian	20+80	4
	Course Code 04	Literary Criticism	20+80	4
<b>Semester 3</b>	Course Code 01	20 <sup>th</sup> Century Novels	20+80	4
	Course Code 02	Modern Drama	20+80	4
	Course Code 03	Modern Poetry	20+80	4
	Course Code 04	Indian English Literature	20+80	4
<b>Semester 4</b>	Course Code 01	Literary and Critical Theory I	20+80	4
	Course Code 02	Literary and Critical Theory II	20+80	4
	Course Code 03	American Literature	20+80	4
	Course Code 04	Modern European Literature (Option 1) Literature From North East India (in English and Translation) (Option 2)	20+80	4
<b>Total Marks</b>			<b>1600</b>	<b>64</b>

## **Annexure II**

### **Detailed Coursewise Syllabus of the MA Programme in English**

#### **SEMESTER I**

#### **COURSE 1: ENGLISH SOCIAL AND CULTURAL HISTORY**

##### **[Section A: English Social History]**

##### **Block 1: Medieval to Renaissance**

##### **Unit 1: Norman Conquest and Feudalism**

The Norman Conquest, Consequences of the Norman Conquest: Replacement of the English, English Emigration, The System of Government, Changes in Language and Society, Ideas of Feudalism: Feudalism and Literature, Decline of Feudalism: Black Death, Peasants' Revolt, Other Factors

##### **Unit 2: Growth of English Towns/Urbanisation in London**

Growth of English Towns, Urbanisation in London

##### **Unit 3: Christianity, Reformation and Role of the Church**

Idea of Christianity, Role of Medieval Church, The Church and Medieval Culture, Theology and Intellectual Activities

##### **Unit 4: Renaissance Humanism**

History of the Renaissance, Humanism and Renaissance Thought, The Renaissance Literature, Renaissance and the Exploration of New Worlds

##### **Block 2: Enlightenment to Imperialism**

##### **Unit 5: Enlightenment I**

Ideas of the Enlightenment, Age of Reason, Early Enlightenment Thinkers: Francis Bacon, Rene Descartes, Baruch Spinoza, Voltaire, Montesquieu, John Locke, George Berkeley, English Empiricism, Rationalism

##### **Unit 6: Enlightenment II**

Aftermath of the Enlightenment, Rise of Democracy: Medieval Developments, The Magna Carta, Role of Church & the State of Learning, Democracy in the 16th and 17th Century, Developments From 18<sup>th</sup> to 20<sup>th</sup> Centuries

##### **Unit 7: Industrialisation and Its Impact**

Understanding Industrialism, Industrial Revolution in England, The Rise of the Working Class, Industrial Revolution and its aftermath

##### **Unit 8: Colonialism and Imperialism**

Ideas of Colonialism and Nationalism, Trade and Conflict, Idea of the Empire: The First British Empire, The Second British Empire, Other Four Phases of the British Empire, Imperialism and Expansion

**[Section B: History of English Literature]**  
**Block 3: Medieval to Neo-classical**

**Unit 9: The Medieval Age**

The Social Context, The Intellectual Context, Major Literary Forms: Poetry, Drama, Prose, Important Writers: Geoffrey Chaucer, William Langland, John Gower, John Mandeville, Thomas Malory

**Unit 10: The Renaissance**

The Intellectual Context, Impact of the Renaissance on English Literature, Major Literary Forms: Poetry, Prose, Drama, Reassessment of the term Renaissance in the 20th century

**Unit 11: Restoration and After**

The Intellectual Context, Major Literary Forms: Poetry, Prose, Drama, Novel, Important Writers: John Dryden, William Congreve, John Bunyan, Aphra Behn, Daniel Defoe, Alexander Pope, Jonathan Swift, Richard Steele, Joseph Addison, Samuel Johnson, John Milton

**Unit 12: Neo-classical Age**

Intellectual Context, Features of the Neoclassical Age, Important Writers: John Dryden, Joseph Addison, Alexander Pope, Lord Chesterfield, Henry Fielding, Samuel Johnson, Oliver Goldsmith, Edward Gibbon

**Block 4: The Romantic to Modern**

**Unit 13: The Romantic Age**

Intellectual Context, Major Literary Form: Poetry, Fiction, Literary Criticism, Important Writers: S.T. Coleridge, William Wordsworth, Robert Southey, George Byron, P. B. Shelley, John Keats, Jane Austen, Walter Scott, William Hazlitt, Charles Lamb

**Unit 14: The Victorian Age**

Intellectual Context, Victorian Novel: Charles Dickens, William Thackeray, The Brontë Sisters, George Eliot, Victorian Poetry, Victorian Prose

**Unit 15: The Modern Age (Till WW II)**

Intellectual Context: From 1890-1918, and From 1918-1939, Major Literary Forms and Writers, Modern Novel: From 1890-1918 & From 1918-1939, Modern Poetry: From 1890-1918 & From 1918-1939, Modern Drama: From 1890-1918 & From 1918-1939

**Unit 16: The Modern Age (After WW II)**

Novels, Poetry, Drama

## **COURSE 2: ENGLISH POETRY: CHAUCER TO THE NEOCLASSICAL**

### **Block 1: Chaucer to Shakespeare**

#### **Unit 1: Introducing Medieval Poetry**

Different Forms of Mediaeval Poetry: The Lyric, The Ballad, Allegory, Descriptive and Narrative Poems, Metrical Romance, Important Medieval Poets: Geoffrey Chaucer, William Langland, John Gower, John Barbour

#### **Unit 2: Geoffrey Chaucer: The General Prologue to *The Canterbury Tales* (Part I)**

Chaucer: The Poet, His Life, His Poetic Works, Chaucer as a Social Critic

#### **Unit 3: Geoffrey Chaucer: The General Prologue to *The Canterbury Tales* (Part II)**

Reading the Poem: *The General Prologue*, Chaucer's Characterisation, Chaucer's Poetic Style

#### **Unit 4: Thomas Wyatt & Henry Howard, Earl of Surrey: The Appeal "And Wilt Thou Leave Me Thus?" (Wyatt) & A Praise of his Love "Give place ye lovers" (Surrey)**

The Sonnet Tradition, Thomas Wyatt: The Poet, Henry Howard, Earl of Surrey: The Poet, Reading Wyatt's *The Appeal* "And wilt thou leave methus?" Reading Surrey's "Love that doth reign and live within my thought"

#### **Unit 5: William Shakespeare: Sonnet 65 "Since Brass, nor Stone, nor Earth, nor Boundless Sea" & Sonnet 144 "Two Loves I have of Comfort and Despair"**

William Shakespeare: The Poet, Reading the Sonnets: Major Themes, Shakespeare's Poetic Style, Critical Reception of Shakespeare as a Poet

### **Block 2: Metaphysical Poetry to Milton**

#### **Unit 6: Introducing Metaphysical Poetry**

The Tradition of Metaphysical Poetry, Beginning and Development, Important Practitioners: John Donne, George Herbert, Richard Crashaw, Henry Vaughan, Abraham Cowley, Andrew Marvell, Critical Receptions of Metaphysical Poetry

#### **Unit 7: John Donne: "A Valediction: Forbidding Mourning" & "Death Be Not Proud"**

John Donne: Life and Works, Reading the Poem: "The Sun Rising", and "Death Be Not Proud", Donne's Poetic Style

#### **Unit 8: Andrew Marvell, "To his Coy Mistress" & "The Garden"**

Andrew Marvell: Life and Works, Reading the Poems: "To His Coy Mistress" and "The Garden", Marvell's Poetic Style

#### **Unit 9: John Milton: *Paradise Lost* "Book I" (Part I)**

John Milton: Life and Works, Context of the Poem *Paradise Lost*, Extracts from *Paradise Lost* (Book I)

#### **Unit 10: John Milton: *Paradise Lost* "Book I" (Part II)**

The Plot of *Paradise Lost*, Reading *Paradise Lost* (Book I), Milton's Poetic Style



### **Block 3: Neo classical Poetry**

#### **Unit 11: Introducing Neoclassical Poetry**

The Tradition of Neoclassical Poetry, Important Poets: John Dryden, Samuel Butler, Alexander Pope, Matthew Prior, John Gay, Edward Young

#### **Unit 12: John Dryden: “Absalom and Achitophel” (Part I)**

John Dryden: Life and Works, Context of the Poem *Absalom and Achitophel*, Dryden as a Satirist

#### **Unit 13: John Dryden: “Absalom and Achitophel” (Part II)**

Extracts of the Poem *Absalom and Achitophel*, Summary of the Poem *Absalom and Achitophel*, Reading the Poem, Dryden’s Poetic Style

#### **Unit 14: Alexander Pope: “The Rape of the Lock” (Part I)**

Alexander Pope: Life and Works, Context of the Poem, Pope as a Social Critic

#### **Unit 15: Alexander Pope: “The Rape of the Lock” (Part II)**

The Text of Canto I, Summary of the Whole Poem, Reading the Poem (Canto 1), Pope’s Poetic Style

## **COURSE 3: ENGLISH DRAMA: ELIZABETHAN TO RESTORATION**

### **Block 1: Marlowe and Jonson**

#### **Unit 1: Introducing Renaissance Drama**

History of Drama, Drama in the Renaissance Period: The English Society of the Time, Condition of Staging Plays and Playhouses, Private Playhouses, Playwrights and the Condition of Productions, Pre-Shakespearean Playwrights: The University Wits (John Lyly, George Peele, Robert Greene, Thomas Nash, Thomas Lodge, Thomas Kyd, Christopher Marlowe), William Shakespeare, Post-Shakespearean Playwrights: Ben Jonson, Francis Beaumont, George Chapman, John Marston, Thomas Dekker, Thomas Middleton, Thomas Heywood, John Webster, Cyril Tourneur

#### **Unit 2: Christopher Marlowe: Life and Works**

Christopher Marlowe: The Playwright, Sources of the Play *The Jew of Malta*, Critical Reception of Marlowe

#### **Unit 3: Christopher Marlowe: *The Jew of Malta***

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

#### **Unit 4: Ben Jonson: Life and Works**

Ben Jonson: The Playwright, Jonsonian Comedy, Critical Reception of Jonson

#### **Unit 5: Ben Jonson: *Volpone***

Sources of the Play *Volpone*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

## **Block 2: Shakespeare**

### **Unit 6: William Shakespeare: Life and Works**

William Shakespeare: Life and Works, Shakespeare's Tragedies, Critical Reception of Shakespeare

### **Unit 7: William Shakespeare: *King Lear* (Part I)**

A Quick View at Shakespeare's Tragedies, Act-wise Summary of the Play, Critical Reception of Shakespeare's *King Lear*

### **Unit 8: William Shakespeare: *King Lear* (Part II)**

Critical Commentary of the Play, Major Themes, Major Characters, Shakespeare's Art of Characterisation

### **Unit 9: William Shakespeare: *Twelfth Night or What You Will***

Shakespearean Comedies, Sources of the Play *Twelfth Night*, Reading the Play *Twelfth Night*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

### **Unit 10: William Shakespeare: *The Tempest* (Part I)**

William Shakespeare: The Playwright, Sources of the Play *The Tempest*, Act wise Summary of the Play

### **Unit 11: William Shakespeare: *The Tempest* (Part II)**

Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of the play

## **Block 3: Jacobean to Restoration**

### **Unit 12: John Webster: *The White Devil* (Part I)**

John Webster: The Playwright, Sources of the Play *The White Devil*, Act wise Summary of the Play, Critical Reception of Webster's *The White Devil*

### **Unit 13: John Webster: *The White Devil* (Part II)**

Critical Commentary of the Play, Major Themes, Major Characters, Webster's Art of Characterisation

### **Unit 14: William Congreve: *The Way of the World* (Part I)**

William Congreve: The Playwright, Act wise Summary of the Play, Critical Reception of Congreve's *The Way of the World*

### **Unit 15: William Congreve: *The Way of the World* (Part II)**

Critical Commentary of the Play, Major Themes, Major Characters

## COURSE 4: NON-FICTIONAL PROSE

### Block 1: Essays

#### Unit 1: Montaigne: “Of Solitude”

Montaigne: Life and Works, Explanation of the Text: List of Important References in the Text, Glossary of the Text, Major Themes, Style and Language, Critical Reception

#### Unit 2: Francis Bacon: “Of Truth” & “Of Studies”

Francis Bacon: Life and Works, Explanation of the Essays: Explanation of the Essay “Of Truth”, Explanation of the Essay “Of Studies”, Glossary, Major Themes, Style and Language, Critical Reception

#### Unit 3: Charles Lamb: “My Relations”

Charles Lamb: Life and Works, Reading the Text: Major Themes, Lamb’s Prose Style, Critical Reception

#### Unit 4: Virginia Woolf: “Modern Fiction”

Virginia Woolf: Life and Works, Woolf’s Idea of the Essay as a Literary Form, Reading the Text: Major Themes, Woolf’s Prose Style, Critical Reception

#### Unit 5: George Orwell: “Shooting an Elephant”

George Orwell: Life and Works, Reading the Text: Major Themes, Orwell’s Prose Style, Critical Reception

### Block 2: Life Writing (Biography/Autobiography)

#### Unit 6: Jean-Jacques Rousseau (1712-78): *Confessions*, Vol- I: Book 1–Childhood

A Brief History of Autobiography, Jean-Jacques Rousseau: Life and Works, Reading about *The Confessions*, Rousseau’s Prose Style, Critical Reception

#### Unit 7: Samuel Johnson: “Life of Milton”

A Brief History of Biography, Samuel Johnson: Life and Works, Reading the Text, Johnson’s Prose Style, Critical Reception

#### Unit 8: “Florence Nightingale” from Lytton Strachey’s *Eminent Victorians*

Lytton Strachey: Life and Works, Reading the Text: Major Themes, Strachey’s Prose Style, Critical Reception

#### Unit 9: Russell’s *Autobiography* (Chapters: I & II)

Bertrand Russell: Life and Works, Reading Russell’s *Autobiography*, Reading Chapter I: “Childhood”, Reading Chapter II: “Adolescence”, Russell’s Prose Style, Critical Reception

#### Unit 10: Diary of Virginia Woolf (Select Entries)

What is Life Writing?, Virginia Woolf as a Diarist, Reading the Diary Entries, Important Themes, Style and Language

### **Block 3: Letters and Travel Writings**

#### **Unit 11: Keats' Letters: To Benjamin Bailey, 22 November, 1817, & To John Hamilton Reynolds, 3 May 1818**

John Keats: The Letter Writer, Reading the Texts: Major Themes, Keats' Prose Style, Critical Reception

#### **Unit 12: Eric Newby: *A Short Walk in the Hindu Kush* (Chapter IV "Pera Palce" & Chapter V "The Dying Nomad") I**

A Short History of Travel, Eric Newby: The Travel Writer, Brief Summary of the book

#### **Unit 13: Eric Newby: *A Short Walk in the Hindu Kush* (Chapter IV "Pera Palce" & Chapter V "The Dying Nomad") II**

Reading Chapter IV: "Pera Palace", Reading Chapter V: "The Dying Nomad", Newby's Prose Style, Major Themes

#### **Unit 14: V.S. Naipaul: *An Area of Darkness* (Chapter 1)**

A Brief Account of Travel Writing, V.S. Naipaul: Life and Works, Reading the Chapter, Important Themes, Style and Language

## **SEMESTER II**

### **COURSE 1: 18<sup>TH</sup> AND 19<sup>TH</sup> CENTURY FICTION**

#### **Block 1: Theories of Fiction**

##### **Unit 1: Milan Kundera: *Art of the Novel***

Milan Kundera: Life and Works, Reading the Text prescribed, Important Ideas in the Text Reception of Kundera's Ideas

##### **Unit 2: Wayne C. Booth: "Telling and Showing" from *The Rhetoric of Fiction***

Wayne C. Booth: Life and Works, About the Book *The Rhetoric of Fiction*, Some Excerpts from the text of "Telling and Showing", Reading the Text

##### **Unit 3: Narratology**

Narratology: Meaning and Scope, Important concepts in Narratology, Story and Plot, Narrative, Narrator, Narratee, Point of View

##### **Unit 4: Shlomith Rimmon-Kenan: Concepts from Narrative Fiction**

Shlomith Rimmon-Kenan: Life and Works, What is Narrative?, Important Concept of the Book, Idea of the Story: Events/Character, Idea of Time (Order, Duration, Frequency), Characterisation, Focalisation, The Role of the Reader

#### **Block 2: Fiction: Fielding to Dickens**

##### **Unit 5: Henry Fielding: *Tom Jones* (Part I)**

Henry Fielding: The Novelist, His Life and Works, Story of the Novel, Critical Reception of Fielding

**Unit 6: Henry Fielding: *Tom Jones*(Part II)**

The Prefatory Introductions to the Books of the Novel, Major Themes, Fielding's Art of Characterisation, Fielding's Narrative Style

**Unit 7: Jane Austen: *Mansfield Park* (Part I)**

Jane Austen: The Novelist, Her Life & Works, Story of the Novel, Critical Reception of Austen

**Unit 8: Jane Austen: *Mansfield Park*(Part II)**

Reading the Novel, Major Themes, Austen's Art of Characterisation, Austen's Narrative Style

**Unit 9: Charles Dickens: *Tale of Two Cities* (Part I)**

Charles Dickens: The Novelist, His Life & Works, Story of the Novel, Critical Reception of Dickens

**Unit 10: Charles Dickens: *Tale of Two Cities*(Part II)**

Reading the Novel, Major Themes, Dickens' Art of Characterisation, Dickens' Narrative Style

**Block 3: Fiction: The Brontes to Hardy****Unit 11: Emile and Charlotte Bronte: Life and Works**

Charlotte Brontë: The Novelist, Emily Brontë: The Novelist, Anne Brontë: The Novelist, Critical Reception of the Brontë Sisters

**Unit 12: Charlotte Bronte: *Jane Eyre***

The Story of the Novel, Major Themes, Charlotte Brontë's Art of Characterisation, Charlotte Brontë's Narrative Style

**Unit 13: Emile Bronte: *Wuthering Heights***

The Story of the Novel, The genesis of *Wuthering Heights*, Major Themes, Emile Brontë's Art of Characterization, Emile Brontë's Narrative Style

**Unit 14: Thomas Hardy: *Tess of the d'Urbervilles* (Part I)**

Thomas Hardy: The Novelist, His Life & Works, The Story of the Novel *Tess of the d'Urbervilles*, Critical Reception of Hardy

**Unit 15: Thomas Hardy: *Tess of the d'Urbervilles*(Part II)**

Reading the Novel *Tess of the d'Urbervilles*, Major Themes, Hardy's Art of Characterization Hardy's Narrative Style

## **COURSE 2: LANGUAGE, LINGUISTICS AND GRAMMAR**

**Block 1: History of English Language and Phonetics****Unit 1: History of the English Language I**

Origins of English—Anglo Saxon Period, Middle English Period, Modern English Period, Growth of Vocabulary—Borrowings from other Languages, Word Formation, Language Change:

Grammar, Language Change: Spelling and Pronunciation, Basic Concepts of Language—Arbitrariness, Base, Comparative Philology, Dialects, Standard Language.

## **Unit 2: History of the English Language II**

Renaissance: Rise of Modern English, Change of Meaning—Generalisation, Specialisation, Differentiation, Association of Ideas, Contributors to the development of English—The Contribution of William Shakespeare, The Contribution of Dr. Johnson, The Contribution of T.S. Eliot, The Contribution of the Bible, American English—Changes in Vocabulary, Changes in Spelling, Changes in Grammar, Changes in Pronunciation

## **Unit 3: Introduction to Linguistics**

Linguistics as a Scientific Study of Language, Structure and Systems of Language—Synchrony and Diachrony, Langue and Parole, Syntagmatic and Paradigmatic Relations, Branches of Linguistics—Anthropological Linguistics, Applied Linguistics, Computational Linguistics, Ethno-Linguistics, Historical Linguistics, Philosophical Linguistics, Psycholinguistics, Sociolinguistics

## **Unit 4: Phonology and Phonetics I**

What is Phonology?—Phone, Phoneme, Allophone, What is Phonetics?—Acoustic Phonetics, Auditory Phonetics, Articulatory Phonetics, The Speech Sounds: Vowels—The Pure Vowels, The Diphthongs, The Speech Sounds: Consonants—Plosives, Affricates, Fricatives, Nasals, Lateral, Frictionless Continuants, Semi Vowels

## **Unit 5: Phonology and Phonetics II**

The Syllable—The Syllabic Consonant, Consonant Clusters, Word Stress—Stress Patterns of English Words, Stress in Compound Words, Grammatical Function of Stress—Accent and Rhythm, Intonation

## **Block 2: Morphology, Syntax and Semantics**

### **Unit 6: Morphology**

What is Morphology, The Morpheme, Free and Bound Morpheme, Morphs and Allomorphs, Morphological Analysis of Words—Lexical Words and Grammatical Words, Simple, Complex and Compound Words, Affix, Stem and Root, Inflectional and Derivational Morphology, Word Formation

### **Unit 7: Syntax I**

What is Syntax, Constituent Structure: Constituents of NP, VP, Prep P, Adj P, Adv P, Clause Constituents, P.S. Rules.

### **Unit 8: Syntax II**

Different Elements of Syntax, I.C. Analysis, T.G. Grammar—Distinctions of Traditional Grammar with TG Grammar, Deep and Surface Structure, Transformational Analysis, Syntax and Semantics

### **Unit 9: Semantics I**

Scope of Semantics, Different Elements of Meaning, Conceptual Meaning, Connotative Meaning, Social & Affective Meaning, Reflected and Collocative Meaning, Thematic Meaning, Componential Analysis

**Unit 10: Semantics II**

Meaning Relations, Antonymy, Synonymy, Polysemy, Hyponymy, Homonymy, Collocation Restriction, Sentence Meaning, Theories of Semantics, The Verification Theory, The Truth Conditional Theory

**Block 3: Branches of Linguistics****Unit 11: Sociolinguistics I**

Scope and Areas of Investigation, Language and Society, Speech Community, Dialects and Idiolects, Regional Dialects and Isoglosses, Social Dialect, Register and Style, Code Switching and Code Mixing

**Unit 12: Sociolinguistics II**

Pidgin, Creole, Standard Language, Bilingualism and Multilingualism, Language Planning

**Unit 13: Psycholinguistics**

Nature and Scope of Psycholinguistics, Major Schools of Psychology of Learning: The Behaviourist School, The Cognitive School, Constructivism, Theory of Innate Language Structure, Acquisition-Learning Hypothesis

**Unit 14: English Language Teaching I**

ELT: A Historical Overview, Communicative Competence, Contrastive Analysis, Error Analysis, Inter language

**Unit 15: English Language Teaching II**

Approaches, Methods and Techniques of Teaching English, Grammar Translation Approach, The Structural Approach, The Communicative Approach, Modern Approaches

**COURSE 3: ENGLISH POETRY: ROMANTIC TO VICTORIAN****Block 1: Romantic Poetry I****Unit 1: Introducing Romantic Poetry**

Significance of Romantic Poetry, Literary Features of the Romantic Poetry, Major Romantic Poets, Critical Reception

**Unit 2: William Blake: “A Cradle Song” (Songs of Innocence)&****“A Cradle Song II” (Songs of Experience)**

William Blake: The Poet, His Life and Works, Explanation of the Poems—”A Cradle Song I” (*Songs of Innocence*) & “A Cradle Song II” (*Songs of Experience*), Major Themes, Style and Language, Critical Reception of Blake

**Unit 3: William Wordsworth: Life and Works**

William Wordsworth: The Poet, His Life & Poetic Works, Reception of Wordsworth as a Romantic Poet

**Unit 4: William Wordsworth: “Tintern Abbey” & “Ode on Intimations of Immortality”**

Reading the Poems—“Tintern Abbey” & “Ode: Intimations of Immortality”, Wordsworth’s Poetic Style

**Unit 5: Samuel Taylor Coleridge: Life and Works**

Samuel Taylor Coleridge: The Poet, His Life & Works, Critical Reception of Coleridge as a Romantic Poet.

**Unit 6: Samuel Taylor Coleridge: “The Rime of the Ancient Mariner”**

Reading the Poem “The Rime of the Ancient Mariner”, Reading the Poem, Major Themes, Coleridge’s Poetic Style

**Block 2: Romantic Poetry II****Unit 7: John Keats: Life and Works**

John Keats: The Poet, His Life & Works, Keats and the Tradition of English Odes, Reception of Keats as a Romantic Poet

**Unit 8: John Keats: “To Autumn” & “On a Grecian Urn”**

Reading the Poem: “To Autumn”, Reading the Poem: “On a Grecian Urn”, Keats’ Poetic Style

**Unit 9: P. B. Shelly: Life and Works**

P. B. Shelly: The Poet, His Life & Poetic Works, Reception of Shelly as a Romantic Poet

**Unit 10: P. B. Shelly: “Ode to the West Wind”**

Reading the Poems, Major Themes, Shelly’s Poetic Style

**Block 3: Victorian Poetry****Unit 11: Introducing Victorian Poetry**

Different Forms of Victorian Poetry, Important Victorian Poets and their Works, Reception of Victorian Poetry

**Unit 12: Alfred Lord Tennyson: “Ulysses”**

Tennyson: The Poet, His Life and Poetic Works, Reading the Poem, Major Themes, Tennyson’s Poetic Style, Critical Reception of Tennyson as a Victorian Poet

**Unit 13: Robert Browning: Life and Works**

Robert Browning: The Poet, His Life & Poetic Works, Critical Reception of Browning as a Victorian Poet

**Unit 14: Robert Browning: “Fra Lippo Lippi”**

Reading the Poem, Major Themes, Browning’s Poetic Style

**Unit 15: Matthew Arnold: “Dover Beach”**

Matthew Arnold: The Poet, His Life and Poetic Works, Reading the Poem, Major Themes, Arnold’s Poetic Style, Critical Reception of Arnold as a Victorian Poet



## **COURSE 4: LITERARY CRITICISM: CLASSICAL TO MODERN**

### **Block 1: Classical Criticism**

#### **Unit 1: The Greeco-Roman Tradition**

History of Greek Criticism, History of Roman Criticism, History of Rhetoric

#### **Unit 2: Plato: Republic (Book X)**

Plato: The Critic, His Life and Works, Plato's Republic (Book X), Important Concepts of the Text, Reception of Plato as a Critic

#### **Unit 3: Aristotle: *Poetics***

Aristotle: The Critic, Aristotle's *Poetics*, Important Concepts of the Text, Reception of Aristotle as a Critic

#### **Unit 4: Longinus: *On The Sublime***

Longinus: The Critic, Reading Longinus's *On The Sublime*, Important Concepts of the Text, Reception of Aristotle as a Critic

#### **Unit 5: Sir Philip Sidney: *An Apology for Poetry or, The Defence of Poesy***

English Criticism at the time of the Renaissance, Sidney: The Critic, Sidney's *An Apology for Poetry*, Important Concepts of the Text, Reception of Sidney as a Critic,

### **Block 2: Neo-classical and Romantic Criticism**

#### **Unit 6: Introduction to Neo-classical Criticism**

History of Neoclassical Criticism, Major Exponents in Neoclassical Criticism, Important Concepts

#### **Unit 7: Samuel Johnson: *Preface to Shakespeare***

Samuel Johnson: The Critic, His Life and Works, Johnson: *Preface to Shakespeare*, Important Concepts of the Text, Reception of Johnson as a Critic

#### **Unit 8: Introduction to Romantic Criticism**

History of Romantic Criticism, Major Exponents of Romantic Criticism, Important Concepts

#### **Unit 9: William Wordsworth: *Preface to Lyrical Ballads***

William Wordsworth: The Critic, His Life and Works, Wordsworth: *Preface to Lyrical Ballads*, Important Concepts of the Text, Reception of Wordsworth as a Critic

#### **Unit 10: S. T. Coleridge: *Biographia Literaria* (Chapter XIII & XIV)**

S.T. Coleridge: The Critic, His Life and Works, Reading Chapters XIII & XIV, Important Concepts of the Text, Reception of Coleridge as a Critic

### **Block 3: Victorian to New Criticism**

#### **Unit 11: Introducing Victorian Criticism**

History of Victorian Criticism, Major Exponents of Victorian Criticism, Important Concepts in Victorian Criticism

**Unit 12: Matthew Arnold: “The Function of Criticism at the Present Time”**

Arnold: The Critic, Reading the Text, Important Concepts, Arnold as a Victorian Critic

**Unit 13: Introduction to New Criticism**

History of New Criticism, New Criticism Vs Russian Formalism, Key Features of New Criticism, Important Concepts in New Criticism

**Unit 14: W. K. Wimsatt and M. C. Beardsley: “The Intentional Fallacy” (1946)& “The Affective fallacy” (1949)**

W. K. Wimsatt and M. C. Beardsley: The New Critics, Reading the Texts, Important Concepts, Wimsatt and Beardsley as New Critics

**Unit 15: F. R. Leavis: “Irony in Swift”**

F. R. Leavis: The Critic, Reading the Text “Line of Wit”, Leavis as a New Critic

**SEMESTER III****COURSE 1: 20<sup>TH</sup> CENTURY FICTION****Block 1: Conrad and Lawrence****Unit 1: Trends in Modern Fiction**

Important Trends in 20<sup>th</sup> century fiction, Important Authors

**Unit 2: Joseph Conrad: *Heart of Darkness*(Part I)**

Joseph Conrad: Life and Works, Story of the Novel *Heart of Darkness*, Critical Reception of Conrad as a modern novelist

**Unit 3: Joseph Conrad: *Heart of Darkness*(Part II)**

Reading the Novel, Major Themes, Conrad’s Art of Characterisation, Conrad’s Narrative Style

**Unit 4: D. H. Lawrence: *Sons and Lovers*(Part I)**

Lawrence: Life and Works, Story of the Novel *Sons and Lovers*, Critical Reception of Lawrence as a modern novelist

**Unit 5: D. H. Lawrence: *Sons and Lovers*(Part II)**

Reading the Novel, Major Themes, Lawrence’s Art of Characterization, Lawrence’s Narrative Style

**Block 2: Joyce and Woolf****Unit 6: Introducing “Stream of Consciousness Novels”**

History of SCN, Its flourish in the 20<sup>th</sup> century, Important practitioners

**Unit 7: James Joyce: *A Portrait of the Artist as a Young Man*(Part I)**

James Joyce: Life and Works, Story of the Novel *A Portrait of the Artist*, Critical Reception of Joyce as a modern novelist

**Unit 8: James Joyce: *A Portrait of the Artist as a Young Man*(Part II)**

Reading the Novel, Major Themes, Joyce's Art of Characterization, Joyce's Narrative Style

**Unit 9: Virginia Woolf: *To The Light House*(Part I)**

Virginia Woolf: Life and Works, Story of the Novel *To the Lighthouse*, Critical Reception of Woolf as a modern novelist

**Unit 10: Virginia Woolf: *To The Light House*(Part II)**

Reading the Novel, Major Themes, Woolf's Art of Characterization, Woolf's Narrative Style

**Block 3: Metafiction****Unit 11: Introducing Metafiction**

History of Metafiction, Important Practitioners, Important Metafictional Works

**Unit 12: John Fowles: *The French Lieutenants' Woman*(Part I)**

John Fowles: Life and Works, Story of the Novel *The French Lieutenants' Woman*, Critical Reception of Fowles

**Unit 13: John Fowles: *The French Lieutenants' Woman* (Part II)**

Reading the Novel, Major Themes, Fowles' Art of Characterization, Fowles' Narrative Style

**Unit 14: Salman Rushdie: *Midnight's Children* (Part I)**

Salman Rushdie: Life and Works, Story of the Novel *Midnight's Children*, Critical Reception of Rushdie

**Unit 15: Salman Rushdie: *Midnight's Children* (Part II)**

Reading the Novel, Major Themes, Rushdie's Art of Characterization, Rushdie's Narrative Style

**COURSE 2: MODERN DRAMA****Block 1: Modern Drama: Shaw and Synge****Unit 1: Background**

The Emergence of Modern Drama, Important Continental Movements, Important Theorists/Practitioners of Modern Drama

**Unit 2: George Bernard Shaw: *Candida*(Part I)**

George Bernard Shaw: The Playwright, His Life and Dramatic Career, Sources of the Play *Candida*, Critical Reception of Shaw

**Unit 3: George Bernard Shaw: *Candida*(Part II)**

Act wise Summary of the Play *Candida*, Critical Commentary on the Play, Major Themes, Major Characters

**Unit 4: John Millington Synge: *Playboy of the Western World*(Part I)**

John Millington Synge: The Playwright, His Life and Dramatic Career, Sources of the Play *Playboy of the Western World*, Critical Reception of Synge

**Unit 5: John Millington Synge: *Playboy of the Western World*(Part II)**

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

**Block 2: Modern Drama: Eliot and Osborne****Unit 6: Background**

The Emergence of Modern English Drama, Important Theorists/Practitioners of Modern English Drama

**Unit 7: Thomas Stearns Eliot: *Murder in The Cathedral*(Part I)**

T. S. Eliot: The Playwright, His Life and Dramatic Career, Sources of the Play *Murder in The Cathedral*, Critical Reception of Eliot

**Unit 8: Thomas Stearns Eliot: *Murder in The Cathedral*(Part II)**

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

**Unit 9: John Osborne: *Look Back in Anger*(Part I)**

John Osborne: The Playwright, His Life and Dramatic Career, Sources of the Play *Look Back in Anger*, Critical Reception of Eliot

**Unit 10: John Osborne: *Look Back in Anger*(Part II)**

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

**Block 3: Absurd Drama****Unit 11: Introducing Absurd Drama**

The Emergence of Absurd Drama, Important Theorists/Practitioners of Absurd Drama

**Unit 12: Samuel Beckett: *Life and Works***

Samuel Beckett: The Playwright, His Life, His Dramatic Career, Sources of the Play *Waiting for Godot*, Critical Reception of Beckett

**Unit 13: Samuel Beckett: *Waiting for Godot* (Part I)**

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

**Unit 14: Harold Pinter: *The Caretaker* (Part I)**

Harold Pinter: The Playwright, His Life and Dramatic Career, Sources of the Play *The Caretaker*, Critical Reception of Beckett

**Unit 15: Harold Pinter: *The Caretaker* (Part II)**

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

## **COURSE 3: MODERN POETRY**

### **Block A: History and Contexts**

#### **Unit 1: Introducing Modern Poetry**

The Decadents, The Pessimists, The Realists, The Traditional Poets, The Georgians, The Imagists, War Poetry, Post War Poetry—New Poetry, Movement Poetry

#### **Unit 2: Symbolism in Modern Poetry**

What is Symbolism?, The French Symbolist Manifesto, Important French Symbolist Poets, Impact of Symbolism on English Poetry

#### **Unit 3: War Poetry**

Poetry of the 1914-1918 (Important Poets and their works), Poetry of the 20s (Important Poets and their works), Poetry of the 30s(Important Poets and their works)

#### **Unit 4: Poetry after WW II**

Apocalyptic Poetry, Movement Poetry(Important Poets and their works)

### **Block 2: Till World War II**

#### **Unit 5: G. M. Hopkins: “The Windhover”, “Pied Beauty”**

Hopkins: The Poet, Reading the Poems prescribed, Major Themes, Hopkins’ Poetic Style, Reception of Hopkins

#### **Unit 6: W. B. Yeats: “The Second Coming”, “Byzantium”**

Yeats: The Poet, Reading the Poems prescribed, Major Themes, Yeats’ Poetic Style, Reception of Yeats

#### **Unit 7: T. S. Eliot: “The Love Song of J. Alfred Prufrock”**

T S Eliot: The Poet, Reading the Poem prescribed, Major Themes, Eliot’s Poetic Style, Reception of Eliot

#### **Unit 8: T. S. Eliot: “Journey of the Magie”**

Reading the Poem prescribed, Major Themes, Eliot’s Poetic Style

#### **Unit 9: Wilfred Owen: “Arms and The Boy” & “Futility”**

Owen: The Poet, Reading the Poems prescribed, Major Themes, Owen’s Poetic Style, Reception of Owen

#### **Unit 10: Rupert Brooke: “The Soldier”**

Rupert Brooke: The Poet, Reading the Poem prescribed, Major Themes, Brooke’s Poetic Style, Reception of Brooke

### **Block 3: After World War II**

#### **Unit 11: W. H. Auden: “In Memory of W. B. Yeats”**

Auden: The Poet, Reading the Poems prescribed, Major Themes, Auden’s Poetic Style, Reception of Auden

### **Unit 12: Dylan Thomas: “Poem in October” & “A Refusal to Mourn the Death of a Child by Fire”**

Dylan Thomas: The Poet, Reading the Poems prescribed, Major Themes, Thomas’ Poetic Style, Reception of Thomas

### **Unit 13: Ted Hughes: “Pike”, “Thrushes”**

Hughes: The Poet, Reading the Poems prescribed, Major Themes, Hughes’ Poetic Style, Reception of Hughes

### **Unit 14: Phillip Larkin: “Next Please”, “Ambulance”**

Larkin: The Poet, Reading the Poems prescribed, Major Themes, Larkins’ Poetic Style, Reception of Larkin

### **Unit 15: Seamus Heaney: “After A Killing”**

Seamus Heaney: The Poet, Reading the Poems prescribed, Major Themes, Heaney’s Poetic Style, Reception of Heaney

## **COURSE 4: INDIAN ENGLISH LITERATURE**

### **Block 1: History and Contexts**

#### **Unit 1: Historical Background (1857-1920, 1920-1947)**

The Social Context, Intellectual Context (The role of English), Major Literary Forms (Poetry, Drama, Prose) and their exponents

#### **Unit 2: Historical Background (Independence and After)**

The Social Context, Major Literary Forms (Poetry, Drama, Prose) and their exponents

#### **Unit 3: Modern Indian English Literature (Poetry, Fiction, Drama and Prose)**

Modern Indian English Poetry, Modern Indian English Fiction, Modern Indian English Drama, Modern Indian English Prose

#### **Unit 4: Gauri Vishwanathan: “Literary Study and British Rule in India” from *Masks of Conquest***

Gauri Vishwanathan: The Critic, Explanation of the Essay, Important Issues raised by Vishwanathan, Critical Reception of the Essay

#### **Unit 5: A. K. Ramanujan: “Is there an Indian Way of Thinking”**

A. K. Ramanujan: The Critic, Explanation of the Essay, Important Issues raised by Ramanujan, Critical Reception of “Is there an Indian Way of Thinking”

### **Block 2: Poetry and Drama**

**Unit 6: Jayanata Mahapatra: “The Abandoned British Cemetery at Balasore”** Jayanta Mahapatra: The Poet, His Life and Works, Reading the poem “The Abandoned British Cemetery at Balasore”, Major Themes, Mahapatra’s Poetic Style, Critical Reception of Mahapatra

**Unit 7: Kamala Das: “A Hot Noon at Malabar” & “My Grandmother’s House”**

Kamala Das: The Poet, Her Life and Works, Reading the Poems: “A Hot Noon in Malabar” & “My Grandmother’s House”, Major Themes, Das’ Poetic Style, Critical Reception of Kamala Das

**Unit 8: Keki N Daruwalla: “Wolf” & “Hawk”**

Daruwalla: The Poet, His Life and Works, Reading the poems: “Wolf” & “Hawk”, Major Themes, Daruwalla’s Poetic Style, Critical Reception of Daruwalla

**Unit 9: Girish Karnad: *Nagamandala***

Girish Karnad: The Playwright, His Life and Dramatic Career, Sources of the Play *Nagamandala*, Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of Karnad

**Unit 10: Vijay Tendulkar: *Ghashiram Kotwal***

Vijay Tendulkar: The Playwright, His Life and Dramatic Career, Sources of the Play *Ghashiram Kotwal*, Act Wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of Tendulkar

**Block 3: Indian English Novels****Unit 11: R K Narayan: *The Vendor of Sweets***

R. K. Narayan: The Novelist, His Life & Works, Reading the Novel: *The Vendor of Sweets*, The Storyline, Major Themes, Major Characters, Narayan’s Narrative Style, Critical Reception of Narayan

**Unit 12: Mulk Raj Anand: *Untouchable***

Mulk Raj Anand: The Novelist, His Life & Works, Reading the Novel: *Untouchable*, The Storyline, Major Themes, Major Characters, Anand’s Narrative Style, Critical Reception of Anand

**Unit 13: Anita Desai: *Clear Light of Day***

Anita Desai: The Novelist, Her Life and Works, Reading the Novel: *Clear Light of Day*, The Storyline, Major Themes, Major Characters, Desai’s Narrative Style, Critical Reception of Desai’s *Clear Light of Day*

**Unit 14: Amitav Ghosh: *The Hungry Tide* (Part I)**

Amitav Ghosh: The Novelist, His Life and Works, The Storyline of THT, Critical Reception of Amitabh Ghosh

**Unit 15: Amitav Ghosh: *The Hungry Tide* (Part II)**

Reading the Novel THT, Major Themes, Major Characters, Ghosh’s Narrative Style

## SEMESTER IV

### COURSE 1: LITERARY AND CRITICAL THEORY I

#### **Block 1: Theoretical Approaches I**

##### **Unit 1: The Rise of Literary and Critical Theory**

##### **Unit 2: Russian Formalism**

The Tradition of Russian Formalism, The Russian Formalist Critics—Roman Jakobson, Yuri Tynyanov, Viktor Shklovsky, Boris Tomashevsky, Boris Eichenbaum, Vladimir Propp, Mikhail Bakhtin, Major Concepts, Reception of Russian Formalism

##### **Unit 3: Structuralism**

Introducing Structuralism, Major Thinkers of Structuralism—Ferdinand de Saussure, Claude Levi-Strauss, Roland Barthes, Jacques Lacan, Gerard Genette, Jonathan Culler, Important Concepts, Influence of Structuralism.

##### **Unit 4: Post Structuralism & Deconstruction**

Introducing Poststructuralism, Major Thinkers of Poststructuralism—Jacques Derrida, Michel Foucault, Jacques Lacan, Roland Barthes, Paul de Man, J. Hillis Miller, Key Concepts in Derrida's Deconstruction, Key Concepts in Lacanian Psychoanalysis, Key Concepts of Foucault, Reception of Poststructuralism

##### **Unit 5: New Historicism and Cultural Materialism**

Introducing New Historicism, Major Theorists—Stephen Greenblatt, Introducing Cultural Materialism, Major Theorists—Raymond Williams, Jonathan Dollimore, Alan Sinfield, Reception of These Theories

#### **Block 2: Theoretical Approaches II**

##### **Unit 6: Psychoanalytic Criticism**

Introducing Psychoanalytic Criticism, Major Critics/Theorists, Classical Freudian Criticism, Jungian Criticism, Lacanian Criticism, Reception of Psychoanalytic Theory

##### **Unit 7: Phenomenological Criticism**

Introducing Phenomenological Criticism, Major Thinkers—Edmund Husserl, Martin Heidegger, Jean Paul Sartre, Merleau-Ponty, Immanuel Levinas, Reception of Phenomenological Criticism

##### **Unit 8: Hermeneutics and Reader Response Theory**

Introducing Hermeneutics, Introducing RRT, Major Theorists—Roman Ingarden, Stanley Fish, Wolfgang Iser, Important Concepts in RRT—Implied Reader and Implied Author, Interpretive Community, Affective Stylistics, Reception of These Theories

##### **Unit 9: Reception Theory**

Introducing Reception Theory, Major Theorists—Hans Robert Jauss, Wolfgang Iser, Hans Georg Gadamer, Reception of This Theory



**Unit 10: Marxist Criticism**

Introducing Marxist Criticism, Major Critics—Georg Lukacs, Raymond Williams, Louis Althusser, Antonio Gramsci, Reception of Marxist Criticism

**Block 3: Theoretical Concepts III****Unit 11: Post Colonialism**

Introducing Postcolonialism, Major Theorists of Postcolonialism—Edward Said, Gayatri Chakravorty Spivak, Franz Fanon, Homi Bhabha, Important Concepts of Postcolonialism, Reception of Postcolonialism

**Unit 12: Feminisms**

Introducing Feminism, Different Phases of Feminism—First Wave Feminism [Virginia Woolf, Simone De Beauvoir], Second Wave Feminism [Elaine Showalter, Kate Millet], Third Wave Feminism, Socialist/Marxist Feminism [Juliet Mitchell, Sheila Rowbotham, Michèle Barrett, French Feminism: [Helen Cixous, Luce Irigaray, Julia Kristeva], Reception of Feminism

**Unit 13: Gender, Sexuality and Queer Theory**

Introducing the concept of gender, sexuality and the Queer, Their implications in literary studies

**Unit 14: Eco criticism**

Introducing Ecocriticism, History and Emergence, Implications in literary studies

**Unit 15: Post Theory**

Introducing the concept of post theory, Current state of critical theory, future of theory

**COURSE 2: LITERARY AND CRITICAL THEORY II****Block 1: From Saussure to Bakhtin****Unit 1: Ferdinand de Saussure (1857-1913): “The Object of Study”**

Saussure: Life and Works, Reading the text, Important Theoretical Issues raised, Reception of Saussure

**Unit 2: Roman Jakobson: “Linguistics and poetics”**

Roman Jakobson: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Jakobson

**Unit 3: Roland Barthes (1915-1980): “The Death of the Author”**

Barthes: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Barthes

**Unit 4: Stanley Fish (1938- ): “Interpreting the Variorum”**

Fish: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Fish

**Unit 5: Mikhail Bakhtin (1895-1975): “From the Prehistory of Novelistic Discourse”**

Mikhail Bakhtin: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Bakhtin

### **Block 3: From Lacan to Fish**

#### **Unit 6: Jacques Lacan (1901-81): “Seminar on *The Purloined Letter*”**

Lacan: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Lacan

#### **Unit 7: Jacques Derrida (1930-2004): “Structure, Sign and Play in the Discourse of the Human Sciences”**

Derrida: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Derrida

#### **Unit 8: Michel Foucault (1926-1984): “What is an Author?”**

Foucault: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Foucault

#### **Unit 9: Hayden White (1928-): “The Historical Text as Literary Artefact”**

White: Life and Works, Reading the text, Important theoretical Issues raised, Reception of White

#### **Unit 10: Walter Benjamin (1892-1940): “The Work of Art in an Age of Mechanical Production”**

Benjamin: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Benjamin

### **Block 3: From Toril Moi to Edward Said**

#### **Unit 11: Toril Moi: “Female, Feminine, Feminist” from *Sexual Textual Politics***

Toril Moi: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Moi

#### **Unit 12: Elaine Shwoalter: “Towards a Feminist Poetics”**

Shwoalter: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Shwoalter

#### **Unit 13: Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”**

Spivak: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Spivak

#### **Unit 14: Hom Bhabha: “Nation and Narration” from *The Location of Culture***

Bhabha: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Bhabha

#### **Unit 15: Edward Said: “Introduction” from *Orientalism***

Edward Said: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Said

## **COURSE 3: AMERICAN LITERATURE**

### **Block 1: History**

#### **Unit 1: Puritan Beginnings & Frontier Experience (Part I)**

Social Context, Intellectual Context, Major Writers (Anne Dudley Bradstreet, Edward Taylor, Cotton Mather, Michael Wigglesworth), Influences on Later Writers.

## **Unit 2: Puritan Beginnings & Frontier Experience (Part II)**

Major Writers, (William Bradford, Thomas Godfrey, Jonathan Edwards, Benjamin Franklin, William Byrd II), Influences on Later Writers.

## **Unit 3: Transcendentalism and American Modernism (Part I)**

Social Context, Intellectual Context, Major Writers (Ralph Waldo Emerson, Henry David Thoreau, Mark Twain)

## **Unit 4: Transcendentalism and American Modernism (Part II)**

Major Writers (Henry James, Thomas Stearns Eliot, Stephen Crane), Influence on Later Writers.

## **Block 2: Poetry and Drama**

### **Unit 5: Introducing American Poetry**

A brief History, Major Trends, Major Poets

### **Unit 6: Walt Whitman: “Wound Dresser”, “One’s Self I Sing”**

Whitman: The Poet, Reading the Poems prescribed, Major Themes, Whitman’s poetic style, Reception of Whitman

### **Unit 7: Emily Dickinson: “A Bird Came Down the Walk”, “Much Madness”**

Dickinson: The Poet, Reading the Poems prescribed, Major Themes, Dickinson’s poetic style, Reception of Dickinson

### **Unit 8: Robert Frost, (1874-1963): “Stopping by the Woods”; “Mending Wall”**

Frost: The Poet, Reading the Poems prescribed, Major Themes, Frost’s poetic style, Reception of Frost

### **Unit 9: Eugene O’Neill: *Desire Under the Elms* I**

Eugene O’Neill: The Playwright, His Life, His Dramatic Career, Critical Reception of Neill

### **Unit 10: Eugene O’Neill: *Desire Under the Elms* II**

Sources of the Play *Desire Under the Elms*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

## **Block 3: Fiction**

### **Unit 11: Ernest Hemingway: Life and Works**

Hemingway: Life and Works, Story of the Novel, Critical Reception of Hemingway

### **Unit 12: Ernest Hemingway: *The Old Man and the Sea***

Reading the Novel, Major Themes, Hemingway’s Art of Characterization, Hemingway’s Narrative Style

### **Unit 13: Herman Melville: Life and Works**

Melville: Life and Works, Story of the Novel, Critical Reception of Melville

### **Unit 14: Herman Melville: *Billy Budd***

Reading the Novel, Major Themes, Fielding’s Art of Characterization, Melville’s Narrative Style

### **Unit 15: Mark Twain: *The Adventures of Huckleberry Finn***

Mark Twain: Life and Works, Story of the Novel, Reading the Novel, Major Themes, Mark Twain's Art of Characterization, Mark Twain's Narrative Style

## **COURSE 4: (OPTION A): MODERN EUROPEAN LITERATURE**

### **Block 1: Important Aesthetic Developments**

#### **Unit 1: Impressionism and Realism, Symbolism and Naturalism**

What is Impressionism as an aesthetic Movement? Important Impressionists, What is Realism, Important Realists, Influence on Literature, What is Symbolism? Important Symbolist writers, What is naturalism? Important Naturalist writers

#### **Unit 2: Futurism, Vorticism, Imagism, Acmeism**

Introducing Futurism, Vorticism, Imagism, Acmeism as aesthetic movements

#### **Unit 3: Expressionism, Dadaism and Surrealism, Existentialism and Absurdism**

Introducing Expressionism, Dadaism and Surrealism as important aesthetic movements of the 20<sup>th</sup> century, Their influence on literature

#### **Unit 4: Theories of Modern Drama**

Important Theorists and their works

### **Block 2: Modern European Poetry and Fiction**

#### **Unit 5: Charles Baudelaire: "Correspondences"**

Baudelaire: Life and Works, Reading the Poems, Major Themes, Baudelaire's poetic style, Reception of Baudelaire

#### **Unit 6: Federico García Lorca: "Lament for Ignacio Sánchez Mejías"**

Lorca: Life and Works, Reading the Poems, Major Themes, Lorca's poetic style, Reception of Lorca

#### **Unit 7: Pablo Neruda: "Ars Poetica"**

Neruda: Life and Works, Reading the Poems, Major Themes, Neruda's poetic style, Reception of Neruda

#### **Unit 8: Franz Kafka: *The Metamorphosis***

Kafka: Life and Works, Reading *The Metamorphosis*, Major themes, Kafka's art of characterisation, Kafka's narrative style

#### **Unit 9: Fyodor Dostoevsky: *Crime and Punishment I***

Dostoevsky: Life and Works, Story of the Novel, Critical Reception of Dostoevsky

#### **Unit 10: Fyodor Dostoevsky: *Crime and Punishment II***

Reading the Novel, Major Themes, Dostoevsky's Art of Characterization, Dostoevsky's Narrative Style

### **Block 3: European Drama**

#### **Unit 11: Bertolt Brecht: *Mother Courage* (Part I)**

Brecht: The Playwright, His Life, His Dramatic Career, Critical Reception of Brecht

#### **Unit 12: Bertolt Brecht: *Mother Courage* (Part II)**

Sources of the Play *Mother Courage*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

#### **Unit 13: Henric Ibsen: *Wild Duck* (Part I)**

Henric Ibsen: The Playwright, His Life, His Dramatic Career, Critical Reception of Ibsen

#### **Unit 14: Henric Ibsen: *Wild Duck* (Part II)**

Sources of the Play *Wild Duck*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

#### **Unit 15: Eugene Ionesco: *Chairs* (Part I)**

Ionesco: The Playwright, His Life, His Dramatic Career, Critical Reception of Ionesco

#### **Unit 16: Eugene Ionesco: *Chairs* (Part II)**

Sources of the Play *Chairs*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

### **COURSE 4 (OPTION B): LITERATURE FROM NORTH-EAST INDIA (IN ENGLISH AND TRANSLATION)**

#### **Block 1: Poetry**

##### **Unit 1: Navakanta Barua: “Silt” & “Bats”**

Navakanta Barua: The Poet, The Poems: “Bats” and “Silt”, Reading the Poems, Major Themes, Barua’s Poetic Style, Critical Reception of Barua

##### **Unit 2: Nilamani Phukan: “*The Dancing Earth*”**

Nilamani Phukan: The Poet, The Poems: “Bats” and “Silt”, Reading the Poems, Major Themes, Phukan’s Poetic Style, Critical Reception of Phukan

##### **Unit 3: Mamang Dai: “The Voice of the Mountain” & “An Obscure Place”**

Mamang Dai: The Poet, The Poems: “Voice of the Mountain” & “An Obscure Place”, Reading the Poems, Major Themes, Dai’s Poetic Style, Critical Reception of Dai

##### **Unit 4: Robin S. Ngangom: “Poetry” & “Everywhere I Go”**

Robin S. Ngangom: The Poet, The Poems: “Poetry” & “Everywhere I go”, Reading the Poems, Major Themes, Ngangom’s Poetic Style, Critical Reception of Ngangom

##### **Unit 5: Desmond Kharmawphland: “Letter from Pahambir” & “The Conquest”**

Desmond Kharmawphland: The Poet, The Poems: “Letter from Pahambir” & “The Conquest”, Reading the Poems, Major Themes, Kharmawphland’s Poetic Style, Critical Reception of Kharmawphland

## Block 2: Fiction

### Unit 6: Saurabh Kumar Chaliha: “Slaves”

Saurabh Kumar Chaliha: The Short story Writer, Reading the Story: “Slaves”, The Storyline, Major Themes, Major Characters, Chaliha’s Narrative Style, Critical Reception

### Unit 7: Temsula Ao: “The Curfew Man”

Ao the Short story Writer, Reading the Story: “The Curfew Man”, The Storyline, Major Themes, Major Characters, Ao’s Narrative Style, Critical Reception of Ao

### Unit 8: Birendra Kumar Bhattacharya: *Love in the time of Insurgency (Earuingam)*

Bhattacharya: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Bhattacharya’s Narrative Style, Critical Reception of Bhattacharya

### Unit 9: Indira Goswami: *Moth-Eaten Howda of the Tusker*

Indira Goswami: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Goswami’s Narrative Style, Critical Reception of Goswami

### Unit 10: Bina Barua: *Along the High Road (Jibonar Batat)*

Bina Barua: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Goswami’s Narrative Style, Critical Reception of Barua

## Block 3: Prose and Drama

### Unit 11: Hiren Gohain: “Two Roads to Decolonization: Gandhi and Tagore”

Hiren Gohain: The writer, Reading the text, Major Themes, Gohain’s Prose Style, Critical Reception of Gohain

### Unit 12: Chandrakanta Murasingh: “Kokborok—Her People Her Past”

Chandrakanta Murasingh: The Writer, Reading the Text, Major Themes, Murasingh’s Prose Style, Critical Reception of Murasingh

### Unit 13: Easterine Iralu: “Should Writers Stay in Prison”

Easterine Iralu: The Writer, Reading the Text, Major Themes, Iralu’s Prose Style, Critical Reception of Iralu

### Unit 14: Arun Sarma: *Sri Nibaran Bhattacharya*

Arun Sarma: The Playwright, Sources of the Play: *Sri Nibaran Bhattacharya*, Act-wise Summary of the Play, Major Themes, Major Characters, Critical Reception of Sarma

### Unit 15: Ratan Thiyam: *Chakravyuha*

Ratan Thiyam: The Playwright, Sources of the Play: *Chakravyuha*, Reading the Play: *Chakravyuha*, Critical Reception of Thiyam

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