

Nagaland University

B.A. –ENGLISH (Major) Syllabi

FOUR YEAR UG PROGRAMME

CORE

40TH ACADEMIC COUNCIL MEETING

APPROVED IN THE 40TH AC

2025

**CURRICULUM AND CREDIT FRAMEWORK FOR
FOUR YEAR UNDERGRADUATE PROGRAMMES (FYUGP)-ENGLISH**

Syllabus for

**Department of English
Nagaland University**

2025

FYUGP (ENGLISH MAJOR)**Major Course (Core papers):**

Core papers (15 Nos up to 3yrs)

Paper Code	Course Code	Title of the paper	Total Credit
FIRST SEMESTER			
C-1	ICL	Indian Classical Literature	4
C-2	ECL	European Classical Literature	4
SECOND SEMESTER			
C-3	IWE	Indian Writing in English	4
C-4	BPD-1	British Poetry and Drama-14 th -17 th centuries	4
THIRD SEMESTER			
C-5	AL	American Literature	4
C-6	PL	Popular Literature	4
FOURTH SEMESTER			
C-7	BPD-2	British Poetry and Drama-17 th &18 th centuries	4
C-8	BL-1	British Literature: 18 th century	4
FIFTH SEMESTER			
C- 9	BRL	British Romantic Literature	4
C-10	BL-2	British Literature: 19 th century	4
C-11	WW	Women's Writing	4
SIXTH SEMESTER			
C-12	BL-3	British Literature: The Early 20 th century	4
C-13	MED	Modern European Drama	4
C-14	PCL	Postcolonial Literatures	4
C-15	LT	Literary Theory	4
TOTAL CORE CREDITS			60
SEVEN SEMESTER			
C-16	PCAA	Poetry1: Chaucer to Augustan Age	4
C-17	NFPMP	Non-Fictional Prose: Elizabethan to Modern Period	4
C-18	LC	Literary Criticism	4
C-19	RM	Research Methodology	4

EIGHT SEMESTER			
C-20	DPEJ	Drama- Elizabethan to Modern Age	4
TOTAL CORE CREDITS			80
Research Project/ Dissertation* OR			12
C-21*	FEV	Fiction 1- Earliest times to Victorian age	4
C-22*	PRP	Poetry 2-Romantic to Modern period	4
C-23*	FVP	Fiction 2-Victorian to Modern age	4

***Students not opting for Writing Dissertation/ Research Project shall have to study papers C-21-23.**

Dissertation/Research Project does not come under the core of 80 credits

BA English (MAJOR) Courses

A. Core Courses

C-1/PAPER 1: INDIAN CLASSICAL LITERATURE (ICL)

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD
- appreciate the pluralistic and inclusive nature of Indian classical literature and its attributes
- historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also Tamil, Prakrit and Pali by focusing on major texts in the principal genres
- trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures
- understand, analyze and appreciate various texts with comparative perspectives

Course Content

Unit-I:

- a) The Indian Epic Tradition: Themes and Recensions
- b) Classical Drama: Theory and Practice
- c) Alankara and Rasa
- d) Dharma and the Heroic

Unit-II:

Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).

Unit-III: Vyasa ‘The Dicing’ and ‘The Sequel to Dicing, ‘The Book of the Assembly Hall’, ‘The Temptation of Karna’, Book V ‘The Book of Effort’, in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.

Unit-IV: Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasisdass, 1962) OR Banabhatta- *Kadambari*

Unit-V: Ilango Adigal ‘The Book of Banci’, in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

Suggested Readings:

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
5. A.V. Kieth, *History of Sanskrit Literature*. Oxford: OUP, 1920.
6. A.K. Warder, *Indian Kavya Literature*, 8 Volumes. Delhi: Motilal Banarsidas, 2011

C-2/ PAPER 2: EUROPEAN CLASSICAL LITERATURE (ECL)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- historically situate classical European, i.e., Greek and Latin literary cultures and their socio-political-cultural contexts
- engage with classical literary traditions of Europe from the beginning till the 5th century AD
- grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time
- appreciate classical literature of Europe and pursue their interests in it
- examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
- develop ability to pursue research in the field of classics
- develop academic and practical skills in terms of communication and presentation and also learn about human and literary values of classical period

Course Content

Unit-I:

The Epic

Comedy and Tragedy in Classical Drama

The Athenian City State

Catharsis and

Mimesis Satire

Literary Cultures in Augustan Rome

Unit-II:

Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985). Book-I & II.

Unit-III:

Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).

Unit-IV:

Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).

Unit-V:

Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975)

Suggested Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Homer, *The Iliad*. Tr. E.V. Rieu. Harmondsworth: Penguin, 1985.
4. Sophocles, *Oedipus the King*. Tr. Robert Fagles in *Sophocles: The Three Theban Plays*. Harmondsworth: Penguin, 1984.
5. Richard Rutherford, *Classical Literature: A Concise History*. Oxford: Blackwell Publishing, 2005.

C-3/PAPER 3: INDIAN WRITING IN ENGLISH (IWE)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- appreciate the historical trajectory of various genres of IWE from colonial times till the present
- critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism
- critically appreciate the creative use of the English language in IWE
- approach IWE from multiple positions based on historical and social locations

Course Content

Unit-I:

- Indian English
- Indian English Literature and its Readership
- Themes and Contexts of the Indian English Novel
- The Aesthetics of Indian English Poetry
- Modernism in Indian English Literature
- The Nation and Indian English Literature

Unit-II:

POETRY

- H.L.V. Derozio 'Freedom to the Slave', 'The Orphan Girl', 'To India – My Native Land'
- Kamala Das, 'Introduction', 'My Grandmother's House'
- Nissim Ezekiel, 'Enterprise' & 'The Night of the Scorpion'
- Robin S. Nangom, 'The Strange Affair of Robin S. Nangom', 'A Poem for Mother'
- Eunice de Souza, 'De Souza Prabhu'

Unit-III:

NOVELS

- R.K. Narayan, *Swami and Friends*
- Amitav Ghosh, *Shadow Lines*

Unit-IV:

SHORT FICTION

- Rohinton Mistry 'Swimming Lesson'
- Shashi Deshpande 'The Intrusion'

Unit-V:

DRAMA

- Mahesh Dattani: *Tara*

Suggested Readings

Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.

Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp. 187–203.

Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

C-4/PAPER 4: BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES (BPD-1)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the tradition of English literature from 14th to 17th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

Course Content

The texts suggested here are in addition to those in the CBCS syllabus. Some texts/portions have been changed keeping in view the Course Level Learning Outcomes (CLLO) as well as global guidelines in the LOCF documents. Stakeholders, as already suggested, may make amendments in the finalization of the corpus as well as the points raised in the CLLO.

Unit-I:

- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

Unit-II:

- (i) Geoffrey Chaucer *The Wife of Bath's Prologue*
- (ii) Edmund Spenser Selections from *Amoretti*:
Sonnet LXVII 'Like as a huntsman...'
Sonnet LVII 'Sweet warrior...'
Sonnet LXXV 'One day I wrote her name...'
- (iii) John Donne 'The Sunne Rising',
'Batter My Heart'
'Valediction: Forbidding Mourning'

Unit-III:

Christopher Marlowe *Doctor Faustus*

Unit-IV:

William Shakespeare- *Macbeth*

Unit-V:

William Shakespeare -*Twelfth Night*

Suggested Readings

Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.

John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.

Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

C-5/PAPER 5: AMERICAN LITERATURE (AL)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic-American and Asian) writing traditions
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- relate the African American experience in America (both ante-bellum and post-bellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

Course Content

The texts suggested here are in addition to those in the CBCS syllabus. Some texts/portions have been changed keeping in view the Course Level Learning Outcomes (CLLO) as well as global guidelines in the LOCF documents. Stakeholders, as already suggested, may make amendments in the finalization of the corpus as well as the points raised in the CLLO.

Unit-I:

- The American Myths of Genesis/ The American Dream/ The American Adam
- American Romance and the American Novel
- Is *Huck Finn* the Prototypical American Novel?
- Multicultural Literature of the United States; Folklore and the American Novel
- Race and Gender in American Literature
- War and American Fiction
- Two Traditions of American Poetry; Emerson and Poe/ Typological and Tropological Traditions
- Social Realism and the American Novel
- The Questions of Form in American Poetry

Unit-II:

Drama

Arthur Miller: *All My Sons*

Tennessee Williams: *The Glass Menagerie*

Unit-III:

Fiction: Toni Morrison: *The Bluest Eye*

Unit-IV: Short Fiction and personal narrative

Edgar Allan Poe 'The Purloined Letter'

Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chaps 15 and 16)

William Faulkner 'Dry September'

Unit-V: Poetry:

Anne Bradstreet: 'The Prologue'

Walt Whitman: Selections from Song of Myself (Sections 1 to 5) 'O Captain, My Captain'

Emily Dickinson: Any two poems ['Because I could not stop for Death' / 'This was a poet' / 'I heard a fly buzz']

Robert Frost: Two Poems: 'Once by the Pacific' and 'Mending Wall'

Langstan Hughes: 'The Negro Speaks of Rivers'

Alexie Sherman Alexie: 'Crow Testament' and 'Evolution'

Suggested Reading:

Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.

Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).

Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

C-6/PAPER 6: POPULAR LITERATURE (PL)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- trace the early history of print culture in England and the emergence of genre fiction and best sellers
- engage with debates on high and low culture, canonical and non-canonical literature
- articulate the characteristics of various genres of non-literary fiction
- investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- demonstrate how popular literature belongs to its time
- Use various methods of literary analysis to interpret popular literature

Course Content

Unit-I:

- Coming of Age
- The Canonical and the Popular
- Ethics and Education in Children's Literature
- Sense and Nonsense
- The Graphic Novel
- The Popular and the Market

Unit-II:

Children's Literature

Lewis Carroll, *Through the Looking Glass*

Sukumar Ray, Two Poems: "The Sons of Ramgaroo", and "Khichudi"

Unit-III:

Detective Fiction

Agatha Christie: *The Murder of Roger Ackroyd*

Romance/Chick Lit

Daphne du Maurier, *Rebecca*

Unit-IV:

Graphic Fiction

Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*

Unit-V:

Science Fiction

Isaac Asimov: "Nightfall"

Suggested Readings

- Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby
- Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978,
- Christopher Pawling, 'Popular Fiction: Ideology or Utopia?' in *Popular Fiction and Social Change*, ed. Christopher Pawling
- Tzvetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose*
- Darco Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction*
- Janice Radway. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*
- Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
- Hilllary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

C-7/PAPER 7: BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES (BPD-2)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry
- demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17th and 18th centuries
- examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others
- show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama
- analyze literary devices forms and techniques in order to appreciate and interpret the texts

Course Content:

Unit-I:

- Religious and Secular Thought in the 17th Century
- Changing Images of the Human Being in the Literature of the Period
- The Stage, the State and the Market
- The Mock-epic and Satire
- Women in the 17th Century
- The Comedy of Manners

Unit-II:

John Milton: *Paradise Lost: Book I*

Unit-III:

John Webster: *The Duchess of Malfi*

Unit-IV:

Aphra Behn: *The Rover*

Unit-V:

Alexander Pope: *The Rape of the Lock*

Suggested Readings

The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.

Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.

Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.

John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

C-8/PAPER 8: BRITISH LITERATURE 18TH CENTURY (BL-1)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- explain and analyze the rise of the critical mind
- trace the development of Restoration Comedy and anti-sentimental drama
- examine and analyze the form and function of satire in the eighteenth century
- appreciate and analyze the formal variations of Classicism
- map the relationship between the formal and the political in the literature of the neo-classical period

Course Content

Unit-I:

- The Enlightenment and Neoclassicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical Press
- The Self-Conscious Art Form

Unit-II:

William Congreve: *The Way of the World*

Unit-III:

Jonathan Swift *Gulliver's Travels* (Books III and IV)

Unit-IV:

Samuel Johnson: 'London'

Thomas Gray 'Elegy Written in a Country Churchyard'

Unit-V:

Laurence Sterne: *The Life and Opinions of Tristram Shandy, Gentleman*

Suggested Reading:

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

C-9/PAPER 9: BRITISH ROMANTIC LITERATURE (BRL)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand Romanticism as a concept in relation to ancillary concepts like Classicism
- understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- analyze and understand the main characteristics of Romanticism
- appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- relate Romantic literary texts to other forms of expression such as painting, for instance.

Course Content

Unit-I:

- Reason and Imagination
- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric

Unit-II:

William Blake 'The Lamb',
'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*)
'The Tyger' (*The Songs of Experience*)
'Introduction' to *The Songs of Innocence*
Robert Burns 'A Bard's Epitaph'
'Scots Wha Hae'

Unit-III:

William Wordsworth 'Tintern Abbey'
'Ode: Intimations of Immortality'
Samuel Taylor Coleridge 'Kubla Khan'
'Dejection: An Ode'

Unit-IV:

Lord George Gordon
Noel Byron 'Childe Harold': canto III, verses 36–45
(lines 316–405); canto IV, verses 178–86
(lines 1594–674)
Percy Bysshe Shelley 'Ode to the West Wind'
'Ozymandias'
John Keats: 'Ode to a
Nightingale', 'To Autumn'

Unit-V:

Mary Shelley: *Frankenstein*

Suggested Readings

William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.

Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

**C-10/PAPER 10: BRITISH LITERATURE: 19TH CENTURY
(BL-2)**

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- identify and analyze the socio-economic-political contexts that inform the literature of the period
- comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
- understand the conflict between self and society in different literary genres of the period
- link the rise of the novel to the expansion of Colonialism and Capitalism
- understand the transition from Romantic to Victorian in literature and culture
- link the Victorian temper to political contexts in English colonies
- link the changes in the English countryside to changes brought about in similar settings in India

Course Content

Unit-I:

- Utilitarianism
- Colonialism and nineteenth century literature
- The Death of the Village
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

Unit-II: Jane Austen: *Pride and Prejudice*

Unit-III: Charlotte Bronte: *Jane Eyre*

Unit-IV: Charles Dickens: *Hard Times*

Unit-V: Alfred Tennyson: 'The Lady of Shalott' 'Ulysses' 'The Defence of Lucknow'
Robert Browning 'My Last Duchess', 'The Last Ride Together' Christina Rossetti: 'The Goblin Market'

Selected Readings:

Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

C-11/PAPER 11: WOMEN'S WRITING (WW)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- recognise the importance of gender specificity in literature
- understand and appreciate the representation of female experience in literature
- explain the difference between the feminine and the feminist as opposed to the female
- examine and appreciate the role played by socio-cultural-economic contexts in defining woman
- link the status of woman to social discrimination and social change
- draw a location specific trajectory of female bonding or empowerment
- to understand the complexity of social and biological constructions of manhood and womanhood
- to examine the relationship of women to work and production

Course Content:

Unit-I:

- The Confessional Mode in Women's Writing
- Sexual/Textual Politics
- Body, Beauty and Discrimination
- Race, Caste and Gender
- Social Reform and Women's Rights
- Women under Colonialism
- Women in and out of Slavery
- Is there a Woman's Language?

Unit-II:

Emily Dickinson: 'I cannot live with you'

'I'm wife; I've finished that'

Sylvia Plath:

'Daddy' 'Lady

Lazarus'

Eunice De Souza: 'Advice to

Women' 'Bequest'

Unit-III:

Alice Walker: *The Color Purple*

Unit-IV:

Charlotte Perkins Gilman: 'The Yellow Wallpaper'

Katherine Mansfield: 'Bliss'

Mahashweta Devi : 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

Unit-V:

Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988)
chap. 1, pp. 11–19; chap. 2, pp. 19–38.

Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

Suggested Readings

Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.

Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.

Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

**C-12/PAPER 12: BRITISH LITERATURE: THE EARLY 20TH CENTURY
(BL-3)**

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth century and early twentieth century Europe
- link and distinguish between modernity and modernism
- explain the links between developments in science and experiments in literature
- explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism
- identify and analyze the use and modernist technique in different genres in early twentieth century British literature
- trace the history of the self and subjectivity in literature in the light of colonial consciousness
- explain and analyze the idea of form in modernist literary texts from across major genres

Course Content:

Unit-I:

- Modernism, Post-modernism and non-European Cultures
- The Women's Movement in the Early 20th Century
- Psychoanalysis and the Stream of Consciousness
- Literature and the Fear of Disintegration
- The Uses of Myth
- Nation and Narration in Early Twentieth Century Novel
- The Avant Garde

Unit-II: Joseph Conrad: *Heart of Darkness*

Unit-III: D.H. Lawrence: *Sons and Lovers*

Unit-IV: Virginia Woolf: *Mrs Dalloway*

Unit-V: W.B. Yeats: 'Leda and Swan', 'Sailing to Byzantium' T.S. Eliot: 'The Love Song of J. Alfred Prufrock' 'The Hollow Men'

Suggested Readings

Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.

T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

C-13/PAPER 13: MODERN EUROPEAN DRAMA (MED)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the role of theatre and drama in the introduction and shaping of modernity
- understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc.
- understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century

Course Content

Unit-I:

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd
- The Role of the Director
- The Role of the free theatres

Unit-II:

Henrik Ibsen: *A Doll's House*

Unit-III:

Bertolt Brecht: *The Good Woman of Szechuan*

Unit-IV:

Samuel Beckett: *Waiting for Godot*

Unit-V:

Eugene Ionesco: *Rhinoceros*

Suggested Readings

Constantin Stanislavski, chap. 8, 'Faith and the Sense of Truth', In *An Actor Prepares*, tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.

Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

C-14/PAPER 14: POSTCOLONIAL LITERATURES (PCL)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation
- see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it
- appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations
- critically engage with issues of racism and imperialism during and after colonial occupation
- appreciate the changing role and status of English in postcolonial literatures
- link colonialism to modernity

Course Contents

Unit-I:

- Nationalism and Nationality
- De-colonization, Globalization and Literature
- Race, Region, Religion
- Women and Postcolonialism/Gender and Identity
- English and Bhasha: The Languages of Postcolonialism
- Postcolonial Literatures and Questions of Ethics
- Postcolonialism and Resistance
- Literature and Identity Politics
- Writing for the New World Audience

Unit-II: Fiction

Chinua Achebe: *Things Fall Apart*

Unit-III:

Gabriel Garcia Marquez: *Chronicle of a Death Foretold*

Unit-IV: Short Fiction

Bessie Head: 'The Collector of Treasures'

Ama Ata Aidoo: 'The Girl who can'

Grace Ogot: 'The Green Leaves'

Poetry

Derek Walcott : 'A Far Cry from Africa'

Okot p'Bitek: 'My Husband's Tongue is Bitter'

David Malouf: 'Wild Lemons'

Mamang Dai: 'Small Towns and the River'

Pablo Neruda: 'Tonight I can Write'

Unit-V

Easterine Kire: *A Terrible Matriarchy*

Suggested Readings

Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.

Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

C-15/ PAPER 15: LITERARY THEORY (LT)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- have a historical overview of major literary theorists, particularly of the 20th century
- show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices
- develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- historically situate literary theorists whose works had informed and shaped various literary theoretical discourses
- identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts
- apply various theoretical frameworks and concepts to literary and cultural texts
- evaluate and analyze strengths and limitations of theoretical frameworks and arguments
- sharpen interpretative skills in the light of various theoretical frameworks

Course Content

The texts mentioned in brackets are minimum requirements. The teachers may include more materials for teaching and suggesting further studies for the students.

Unit-I:

Background Study:

The East and the West

Questions of Alterity

Power, Language and Representation

The State and Culture

Module I Literary Theory: An Introduction (Chapter-1- Peter Barry's Beginning Theory)

Module II New Criticism and Russian Formalism (Ch- 6, 12 &16 of Patricia Waugh)

Unit-II: Module III

Reader Response (Ch-3 of Raman Selden)

Module IV Marxism (Ch-8 of Peter Barry)

Module V Psychoanalytic theory (Ch-5 of Peter Barry)

Unit-III:

Module VI Structuralism(Ch-2 of Peter Barry)

Module VII Poststructuralism (Ch-3 of Peter Barry)

Module VIII New Historicism (Ch-9 of Peter Barry)

Unit-IV:

Module IX Postcolonialism (Chapter-10 of Peter Barry's Beginning Theory)

Module X Feminism (Ch-6 of Peter Barry)

Unit-V

Module XI

Black and Dalit Aesthetics/ Subaltern Studies (from Houston A Baker, Limbale, and Alan Locke's books, Patricia Waugh's Ch-24)

Module XII Theory Now (Chapter- 14 &15: Literary Theory &Theory after Theory from Peter Barry's Beginning Theory)

Suggested Readings

Alain Locke. *The New Negro Aesthetic*. Penguin Random House, 2022.

David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*: London & New York: Routledge, 2000.

Houston A Baker. *Afro-American Poetics*. Univ of Wisconsin Press, 1988.

Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.

Patricia Waugh. *Literary Theory & Criticism- An Oxford Guide*. OUP, 2006.

Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.

Sharankumar Limbale. *Towards an Aesthetic of Dalit Literature*. Orient Longman, 2004

Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009.

C-16: Poetry I: Chaucer to Augustan Age- 4 credits

Poetry I: Chaucer to Augustan Age- 4 credits

Unit-I: Development of Poetry from Chaucer to Augustan Age

Chaucer : *Prologue to the Canterbury Tales*

Spenser : *The Faerie Queene* (Books I & II)

Unit-II: Milton: *Paradise Lost* (Book I, II & IX)

Unit-III: Donne: “The Good Morrow”, “The Sunne Rising”, “The Canonization”, “Batter My Heart Three Personed God”, “Hymn to God My God in my Sicknesse”.

George Herbert : “Redemption”, “Easter Wings”, The Collar”.

Andrew Marvell: To His Coy Mistress, The Definition of Love, The Garden

Unit-IV: Dryden : *Mac Flecknoe, Neo-Classical Satire & Mock-Epic writing tradition*

Unit-V: Alexander Pope : *The Rape of the Lock*

Reading List

A.E. Barker, ed., *Milton: Modern Essays in Criticism*, Oxford, 1965

A.J.A. Waldock, *Paradise Lost and its Critics*, Cambridge, 1961.

Casebook Series: Chaucer: *The Canterbury Tales*, ed., J.J. Anderson, Macmillan.

Casebook Series: Milton: *Paradise Lost*, ed., A.E. Dyson & Julian Lovelock, Macmillan.

Casebook Series: Pope: *The Rape of the Lock*, ed., John Dixon Hunt, Macmillan.

Casebook Series: Spenser: *The Fairie Queene*, ed., Peter Bayley, Macmillan.

Casebook Series: *The Metaphysical Poets*, ed., Gerard Hammond, Macmillan.

Chaucer's Poetry: An Anthology for the Modern Reader, ed., E.T. Donaldson, 1958.,

D. Brooks Davies, *Spenser's Faerie Queene : A Critical Commentary on Books I & II*, Manchester, 1977.

D. Brooks Davies, *Spenser's Faerie Queene : A Critical Commentary on Books I & II*, Manchester, 1977

Dryden, *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Bernard N. Schilling, Prentice Hall.

E. Miner, *Dryden's Poetry*, Bloomington, 1969.

E.C. Wagenknecht, ed., *Chaucer: Modern Essays in Criticism*, 1959.

Eliot, T.S., ‘The Metaphysical Poets’, in *Selected Essays*, London, 1932.

Gardner, Helen, ed., *The Metaphysical Poets*, Penguin Books, 1984.

H. Vendler, *The Poetry of George Herbert*, Cambridge, 1975.

H.C. White, *The Metaphysical Poetry*, N.Y., 1936.

J. & H.K. Kingsley, eds., *Dryden: The Critical Heritage*, London, 1971.

J.B. Leishman, *The Monarch of Wit*, London, 1962.

J.V. Guerinot, ed., *Pope: A Collection of Critical Essays*, Englewood cliff, 1972.

John Donne: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Helen Gardner, Prentice Hall.

John Milton, *Paradise Lost*, ed., M.Y. Hughes, N.Y., 1935.

M. Bowden, *A Reader's Guide to Geoffrey Chaucer*, N.Y., 1964.

P. Dixon, *The World of Pope's Satires*, London, 1968.

Readings in Literary Criticism: *Critics on Chaucer*, ed., Sheila Sullivan, George Allen & Unwin Ltd.

Readings in Literary Criticism: *Critics on Dryden*, ed., David G. Longee, George Allen & Unwin Ltd.

Readings in Literary Criticism: *Critics on Pope*, ed., Judith O' Neill, George Allen & Unwin Ltd.

Spenser, *The Faerie Queene*, ed., A.C. Hamilton, London, 1977.

Spenser: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Harry Berger, Prentice Hall.

The Cambridge Chaucer Companion, ed. Piero Boitani & Jill Mann, Cambridge Univ. Press.

The Cambridge Companion to Milton, ed. Stuart Curran, Cambridge Univ. Press.

Ian Jack: *Augustan Satire*

**C-17/ PAPER-17: NON-FICTIONAL PROSE: ELIZABETHAN TO
MODERN PERIOD (PEM)**

Unit-I: Development of English Prose-Essays,

Francis Bacon : “Of Truth”, “Of Revenge”, “Of Marriage and Single Life”, “Of Friendship”,
“Of Studies”.

Unit-II: John Bunyan : *The Pilgrim’s Progress* and Joseph Addison:”The Coverly Papers” from *The Spectator*

Unit-III: Charles lamb : *Essays of Elia*: “The South-sea House”, “Oxford in the Vacation”, “Christ’s Hospital – Five and Thirty Years Ago”.

Unit-IV: Matthew Arnold : *Culture and Anarchy*: “Sweetness and Light”, “Barbarians, Philistines and Populance”,
“Hellenism and Hebraism”

Unit-V: Aldous Huxley: *Music at Night* : “Tragedy and the Whole Truth”, “Art and the Obvious”,
“Beliefs and Actions”.

Reading List

Edward Albert: *History of English Literature*, OUP, 2005

B.W. Vickers, Francis Bacon, London, 1978.

C. Dawson & J. Pfordsheimer, eds., *Arnold: Prose Writings: The Critical Heritage*, London, 1979.

Casebook Series: Bunyan: *The Pilgrim’s Progress*, ed., Roger Sharrock, Macmillan.

D. Kay, *Short Fiction in ‘The Spectator’*, Alabama, 1975.

D. Watt, ed., *Aldous Huxley: The Critical Heritage*, 1975.

F.V. Randel, *The World of Elia: Charles lamb’s Essayistic Romanticism*, London, 1975.

Francis Bacon, *Selected Works*, ed., A. Johnston, London, 1965.

G.L. Babarnett, *Charles Lamb: The Evolution of Elia*, Bloomington, 1964.

H. Talon, *John Bunyan: The Man and His Works*, London, 1951.

J. Atkins, *Aldous Huxley: A Literary Study*, 1956.

John Bunyan, *The Pilgrim’s Progress*, ed. J.B. Wharen, Oxford, 1960.

K.R. Wallace, *Francis Bacon on the Nature of Man*, London, 1967.

L. Trilling, *Matthew Arnold*, N.Y., 1963.

L.A. Elioseff, *The Cultural Milieu of Addison’s Literary Criticism*, Austin, 1963.

R. Sharrock, *John Bunyan*, London, 1968.

Readings in Literary Criticism: *Critics on Matthew Arnold*, ed., Jacqueline Latham, George Allen & Unwin Ltd.

C-18/PAPER 18: LITERARY CRITICISM (LC)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- learners will have knowledge about major, critical movements and critics in various critical traditions – Indian(schools of *Rasa*, *Alamkar*, *Riti*, *Dhwani*, *Vakroti*, *Auchitya*) and Western (Greek, Roman, English, German, Russian and French)
- learners will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts
- learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- learners will be able to evaluate and analyze strengths and limitations of critical/theoretical frameworks and arguments
- learners will be able to strengthen and deepen their interpretative skills.

Course Content

Background Study:

Summarizing and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and setting

Citing from Critics' Interpretations

Unit-I: Schools of Indian Literary Theory: *Rasa*, *Alamkar*, *Riti*, *Dhwani*, *Vakroti*, *Auchitya*

Unit-II: Aristotle (from *Poetics*): sections: I-III, V, VI, VII, IX, X, X-XIII, XV, XVI, XX-XXII.

Unit-III:

Longinus: Excerpts from 'On the Sublime': XXX-XLII

Christopher Caudwell Excerpts (from *Illusion and Reality*)-Chapter-I: The Birth of Poetry

Unit-IV: I.A. Richards: Excerpts from *Practical Criticism*: Section-II: Poems-II-IV, Section: III:

Analysis: (I) The Four Kinds of Meaning, (II) Figurative Language, (III) Sense and Feeling, (IV) Poetic Form, (VII) Doctrine in Poetry.

Unit-V:

Victor Shklovsky (from 'Art as Technique') - pp.16-30 of *Modern Criticism and Theory-A Reader*. Ed. David Lodge, Longman

T.S. Eliot from *The Use of Poetry and the Use of Criticism*, Chapter-7: The Modern Mind pp.121-142

Northrop Frye (from *The Anatomy of Criticism*) 1st essay: Historical Criticism: Theory of Modes, pp.33-67

Suggested Readings

- Aristotle. *Poetics*.
- Barry, Peter. *Beginning, Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.
- Caudwell, Christopher. *Illusion and Reality*.
- Dey, S.K. *History of Poetics*. New Delhi: MLBS, 1960.
- Eagleton, Terry. *Literary Theory: An Introduction*. NJ: Wiley Blackwell.
- Eliot, T.S. *The Use of Poetry and the Use of Criticism*.
- Frye, Northrop. *The Anatomy of Criticism*.
- Gilbert, A.H. *Literary Criticism: Plato to Dryden*. Detroit: Wayne University Press, 1962.
- Lodge, David. *Modern Criticism and Theory: A Reader*. London & New York: Longman.
- Richards, I.A. *Practical Criticism*,
- Selden, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.

C-19/ PAPER 19: RESEARCH METHODOLOGY (RM)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Develop a simple questionnaire to elicit specific information.
- Collect data based on a survey and arrive at inferences using a small sample
- Discuss and draft a plan for carrying out a piece of work systematically
- Refer to authentic sources of information and document the same properly.
- Provide proper explanation for technical terms in simple language.

Course Content

Unit-I:

- a. Basic concept of research and the terminology involved
- b. Basic types of research
- c. Basic tools of research
- d. Research ethics, Plagiarism

Unit-II:

- e. Reference skills including skills to use dictionaries, encyclopedias, library catalogues, and net resources.
- f. Stating and defending a research proposal

Unit-III:

- g. conceptualizing and drafting a research proposal
- h. parts of research proposal

Unit-IV:

- i. writing a research paper

Unit-V:

- j. Style manuals
- k. Notes, references and bibliography
- l. research and ethics: documentation and plagiarism

Suggested Readings

APA Handbook, 7th Edition, 2020

Kumar, Ranjit. (2012) *Research Methodology: A Step-by-Step Guide for Beginners*. New Delhi, Vikas.

MLA Handbook, 9th Edition, 2021

Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)

Wallace, Michael. (2004). *Study Skills*. Cambridge: CUP

C-20/ DRAMA- ELIZABETHAN TO MODERN AGE

Drama : Elizabethan to Modern - 4 credits

Unit-I: Background to English drama from Pre-Elizabethan To Modern

Unit-II: Thomas Kyd: *The Spanish Tragedy*

Christopher Marlowe: *Doctor Faustus*

Unit-III: Ben Jonson: *The Alchemist*

Corneille : *The Cid*

Unit-IV: Sheridan : *The Rivals*

Galsworthy: *Justice*

Unit-V: G.B. Shaw: *Saint Joan*

T.S. Eliot : *The Family Reunion*

Reading List

Ben Jonson, *The Alchemist*

Ben Jonson: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Jonas A. Barish, Prentice Hall.

Casebook Series: Jonson: *Everyman in His Humour and The Alchemist*, ed., R.V. Holdsworth, Macmillan.

Casebook Series: Marlowe: *Doctor Faustus*, ed. John Jump, Macmillan.

Casebook Series: Webster: *The White Devil and The Duchess of Malfi*, ed., R.V. Holdsworth, Macmillan.

D.B. Murray, *Thomas Kyd*, N.Y., 1970.

D.D. Moor, *Webster and his Critics*, Baton Rouge, 1966.

D.M. Holmes, *The Art of Thomas Middleton*, Oxford, 1970.

Doctor Faustus, ed. J.D. Jump, London, 1962.

Everyman and Medieval Miracle Plays, ed. A.C. Cawley, 1956.

F.T. Bowers, *Elizabethan Revenge Tragedy*, Princeton, N.J., 1959.

G.K. & S.K. Hunter, eds., *John Webster: A Critical Anthology*, Penguin, 1969.

J.M. MacLure, ed., *Marlowe: The Critical Heritage*, London, 1979.

John Webster, *The Duchess of Malfi*, ed., J.R. Brown, London, 1964.

Kinghorn, A.M., *Medieval Drama*, London, 1968.

Marlowe: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Clifford Leech, Prentice Hall.

P. Brockbank, *Marlowe: Dr. Faustus*, London, 1963.

Readings in Literary Criticism: *Critics on Marlowe* ed., Judith O' Neill, George Allen & Unwin Ltd.

Sticcca, S., ed., *The Medieval Drama*, N.Y., 1972.

T.S. Eliot, 'Ben Jonson' in *Selected Essays*, London, 1932.

The Duchess of Malfi, ed. J.R. Brown, London, 1964.

The Spanish Tragedy, ed., P. Edwards, London, 1959.

C.B. Purdom, *A Guide to the Plays of Bernard Shaw*, 1961.

C. Price, ed., *Sheridan's Plays*, Oxford, 1975.

Casebook Series: Sheridan: *The Rivals and The School For Scandal*, ed., William Ruddick, Macmillan,
 Dryden, *All for Love*, ed., N.J. Andrew, 1975.
 Dryden: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Bernard N. Schilling, Prentice Hall,
 Frechet, *John Galsworthy: A Reassessment*, 1982.
 G.B.Shaw: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., R.J. Kaufmann, Prentice Hall.
 J. & H.K.Kingsley, eds., *Dryden: The Critical Heritage*, 1971.
 J. Foftis, *Sheridan and the Drama of Georgian England*, 1977.
 Losftis, J., ed., *Restoration Drama: Modern essays in Criticism*, 1966.
 M. Holroyd, ed., *The Genius of Shaw*, 1979.
 R.D.Hume, *Dryden's Criticism*, I 1970.

DISSERTATION- 12 CREDITS
OR

C-21- FICTION -1: Earliest times to Victorian age - 4 credits

Unit-I: Background to English Fiction from Earliest times to Victorian age

Henry Fielding : *Tom Jones*

Unit-II: Daniel Defoe : *Moll Flanders*

Unit-III: Charlotte Bronte : *Jane Eyre*

Unit:IV: Charles Dickens : *David Copperfield*

Unit-V: George Eliot : *Silas Marner*

Jane Austen : *Persuasion*

Reading List

Allott, M., *Charlotte Bronte: The Critical Heritage*, London, 1974.

B. Hardy, *The Novels of George Eliot*, London, 1959.

B. Harrison, *Henry Fielding's Tom Jones: The Novelist as Moral Philosopher*, London, 1975.

B.C. Southam, ed., *Critical Essays on Jane Austen*, London, 1969.

Casebook Series: Henry Fielding : *Tom Jones*, ed., Neil Compton, Macmillan.

Casebook Series: Jane Austen: *Northanger Abbey & Persuasion*, ed., B.C. Southam, Macmillan.

Casebook Series: George Eliot: *Middlemarch*, ed., Patrick Swinden, Macmillan.

Daniel Defoe, *Moll Flanders*, ed., E. Kelley, N.Y., 1973.

Fielding: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Ronald Paulson, Prentice Hall.

Gordon. S. Haight, ed., *A Century of George Eliot Criticism*, Boston, Mass., 1965.

Henry Fielding, *Tom Jones*, Penguin, 1966.

J. McMaster, Thackeray: *The Major Novels*, Manchester, 1971.

Leavis , F.R. & Leavis, Q.D, *Dickens the Novelist*, London, 1970.

P. Collins, ed., *Dickens: The Critical Heritage*, London, 1971.

P. Earle, *The World of Defoe*, London, 1976.

P. Rogers, ed., *Defoe: The Critical Heritage*, London, 1972.

Preface Books: *A Preface to Dickens*, ed., Allan Grant, Longman. N.Y.

Preface Books: *A Preface to Jane Austen*, ed., Christopher G., Longman. N.Y.

R. Liddell, *The Novels of Jane Austen*, London, 1963.

R.K. Miller, *Henry Fielding's 'Tom Jones' and the Romantic Tradition*, Victoria, 1976.

William Barker, ed., *Readings in Literary Criticism: Critics on George Eliot*, George Allen & Unwin Ltd.

C-22: POETRY-2 : Romantic to Modern period - 4 credits

Unit-I: Background to English Poetry from Romantic to Postmodern times

William Blake : *Songs of Innocence & Songs of Experience*

Unit-II: William Wordsworth : *The Prelude* Book I, “Tintern Abbey”

Unit-III: S.T. Coleridge: “The Rime of the Ancient Mariner”

John Keats: “Ode to a Nightingale”, “Ode to a Grecian Urn”, “Ode to Autumn”.

Unit-IV: Robert Browning: “Porphyria’s Lover”, “Prospice”, “The Last Ride Together”.

Alfred Tennyson : “The Lotus Eaters”, “Ulysses”, “Tithonus”.

Unit-V: Matthew Arnold: “Scholar Gypsy”, “Dover Beach”

T.S. Eliot- “Love Song of J. Alfred Prufrock”

Reading List

C. Dawson, ed., *Arnold: The Poetry: The Critical Heritage*, 1973.

C. Woodring, *Wordsworth*, Cambridge, Mass., 1968.

C.B. Tinker & H.F. Lowry, *The Poetry of Matthew Arnold: A Commentary*, 1940.

C.R. Woodring, *Poetics in the Poetry of Coleridge*, 1961.

Casebook Series: William Blake: *Songs of Innocence and Experience*, ed., Margaret Bottrall, Macmillan.

Casebook Series: Browning: *Men and Women and Other Poems*, ed., J.R. Watson, Macmillan.

Casebook Series: Coleridge: *The Ancient Mariner and other poems*, ed., Alun R. Jones & William Tydeman, Macmillan.

Casebook Series: John Keats: *Odes*, ed., G.S. Fraser, Macmillan.

Casebook Series: Wordsworth: *The Prelude*, ed., W.J. Harvey & Richard Gravil, Macmillan,

D. Smalley & B. Litzinger, *Browning: The Critical Heritage*, 1970.

D.G. Gillham, *Blake’s Contrary States: The Songs of Innocence & of Experience as Dramatic Poems*, Cambridge, 1966.

David Green, *The Winged Word*, Macmillan.

G.E. Bentley, ed., *William Blake: The Critical Heritage*, 1975.

H. Bloom & A. Munich, eds., *Robert Browning: A Collection of critical Essays*, Englewood Cliffs, 1979.

H. Tennyson, ed., *Studies in Tennyson*, 1981.

J.C. Maxwell, ed., *The Prelude*, Penguin Books, 1971.

J.D. Jump, ed., *Tennyson: The Critical Heritage*, 1968.

J.M. Murry, *Studies in Keats*, 1955.

K. Coburn, ed., *Coleridge: A Collection of Critical Essays*, Englewood Cliffs, 1967.

Ostriker, ed., *The Complete Poems of William Blake*, Penguin Books, 1977.

P.D. Sheats, *The Making of Wordsworth’s Poems*, Cambridge, Mass., 1973.

Preface Books: *A Preface to Keats*, ed., Cedric Watts, Longman,

Preface Books: *A Preface to Wordsworth*, ed., John Purkins, Longman.

Readings in Literary Criticism: *Critics on Blake*, ed., Judith O’Neill, George Allen & Unwin Ltd,

Readings in Literary Criticism: *Critics on Keats*, ed., Judith O’Neill, George Allen & Unwin Ltd,

S.M. Sperry, *Keats the Poet*, Princeton, N.J., 1973.

K. Sachithanandan, ed., *Six English Poets*, Macmillan.

Unit-I: Development of Fiction from Victorian to Modern Age

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