

Presidency University
English
BA Honours Programme
Syllabus (Semester)

The purpose of the new BA Honours programme in English, under the semester system, is to provide a thorough grounding in literature written in the English language, from the earliest period to the present day. The programme is not confined to literature produced in the British Isles but will also take into account the global reach of the language and the diversity and range of all its literary manifestations, especially in the postcolonial world. A considerable importance is given to the development of linguistic skills of the students.

Divided into 12 Major courses, comprising 12 (compulsory) core and 4 optional modules, with credits attached to each, the programme strives to achieve a balance between the two components. While students will be expected to master the fundamentals of their discipline in the core modules, they may exercise individual preferences or seek to develop applied skills in the optional modules. The syllabi for the core component of the Major courses is therefore relatively fixed and determined, while the optional components are designed to allow more flexibility to both student and teacher. Some reading lists are provided with the syllabus, but they are not exhaustive. More reading lists will be made available for each module that students will opt to study for each semester.

Programme requirements

1. At the BA Honours level, students will have to take **12** ‘core’ or compulsory modules and **04** optional modules organised in 12 Major courses.
1. Not all the modules listed below will be offered in any single academic year. The choice of modules will depend on the convenience of teachers and the interests of students, with the provision that all major areas are covered.
1. The department may devise new modules from time to time. These will be notified to the students through a decision of the Board of Studies and in consultation with the Faculty Council.
1. At the BA level, the students also have to opt for eight elective and two compulsory extra-departmental courses consisting of a module each. The break-up of courses (core, optional and extra-departmental modules) and the method for calculation of credits for each honours module are given below:

Semester	Major	Honours						Elec Extra D	Marks	Co mp ED	Mar ks	Cred its
		Core	Mark s	Optio nal	Mar ks	Inter nal Mar ks	Cred its					
First	M 1	1	50	-	-	25	6		2100	-	-	8
Second	M 2	1	50	-	-	25	6		2100	1	50	12
Third	M 3	1	50	-	-	25	6		2100	-	-	8
	M 4	1	50	-	-	-	4					
Fourth	M 5	1	50	-	-	25	6		2100	1	50	12
	M 6	1	50	-	-	-	4					
Fifth	M 7	1	50	-	-	50	8					
	M 8	1	50	1	50	-	8					
	M 9	1	50	1	50	-	8					
Sixth	M 10	1	50	-	-	50	8		-	-	-	-
	M 11	1	50	1	50	-	8					
	M 12	1	50	1	50	-	8					

TOTAL		12	600	4	200	200	80	8400	2	100	40
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Calculation of Credits

25 Marks = 2 Credits

1. 1 Semester = 16 weeks

2. Credit hour = class teaching hour

3. A 50-mark module will have 4-hour class (credit hour) each week.

4. At the end of a semester a student is awarded a letter grade corresponding to a Grade point and percentage width of marks. The Grade Point Average of the student is a weighted average of the grade points earned by the student in all the modules credited. For example, if in semester 3 a student earned Grade Points 6 and 7 respectively in the two modules. Major 3 and major 4 modules being of credits 6 and 4 respectively, the student's Grade Point Average (GPA) for that semester would be:

$$\text{GPA for Sem 3} = \frac{6 \times 6 + 4 \times 7}{6 + 4} = 6.4$$

BA HONOURS PROGRAMME STRUCTURE

ENGLISH

Title of the Major **Course & Module Number**

Semester 1

M1: English Literature 1780-1830 (Poetry & Prose)	Eng/UG/1.1.5
Classical and Biblical Background to Eng Lit. for Internal	Eng/UG/1.1.11

Semester 2

M2: English Literature 1830-1900 (Poetry & Prose)	Eng/UG/2.2.6
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Semester 3

M3: English Literature 1500-1660 (Poetry, Prose & Drama)	Eng/UG/3.3.3
M4: English Literature 1660-1780 (Poetry, Drama & Prose)	Eng/UG/3.4.4

Semester 4

M5: English Literature 1900-2000 (Poetry, Drama and Prose)	Eng/UG/4.5.7
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M6. Old and Middle English Literature

Eng/UG/4.6.1

Semester 5

M7. History of English Language

Eng/UG/5.7.2

M8. (Core) IWE

Eng/UG/5.8.8

(Optional) Module from the list below

Eng/UG/5.8.a*

M9. (Core) American Literature

Eng/UG/5.9.9

(Optional) Module from the list below

Eng/UG/5.9.b*

Semester 6

M10. Phonetics and Modern Linguistics

Eng/UG/6.10.12

M11. (Core) Postcolonial Literatures

Eng/UG/6.11.13

(Optional) Module from the list below

Eng/UG/6.11.c*

M12. (Core) Criticism

Eng/UG/3.6.10

(Optional) Module from the list below

Eng/UG/3.6.d*

* a, b, c, d are variables standing for optional modules that may change in different academic years. For example in one year a = Op. Module 2; b = Op. Module 3; c = Op. Module 1; d = Op. Module 4, may in the next year become a = Op. Module 1; b = Op. Module 2; c = Op. Module 3; d = Op. Module 6 etc.

COURSE DETAILS

HONOURS Major Core Modules

Module 1: Old and Middle English Literature

History of the Old and Middle English Literature (Selected texts in translation)

Texts

Andrew Sanders, *The Short Oxford History of English Literature*

K. Crossley-Holland, *The Anglo-Saxon World*

S.A.J. Bradley, *Anglo-Saxon Poetry*

Michael Swanton, *Anglo-Saxon Prose*

B. Stone, *Medieval English Verse*

Recommended reading

Greenfield & Calder, *A New Critical History of Old English Literature*

Michael Swanton, *English Literature before Chaucer*

Barron, *Medieval English Romance*

Module 2: History of English Language

Latin, Greek, Scandinavian & French Influence

**Word Formation Processes and Americanism
Influence of Shakespeare, Milton, Bible**

Texts

Otto Jespersen, *Growth and Structure of the English Language*
C.L.Wren, *The English Language*

Recommended Reading:
A.C.Baugh, *A History of English Language*
C.L.Barber, *The Story of Language*

Module 3: English Literature 1500-1660 (Poetry, Prose & Drama)

Background to Renaissance and the Jacobean Age

**Selections from the poetry of Wyatt, Surrey, Sidney, Mary Wroth, Spenser,
Drayton, Shakespeare, Donne, Marvell**

Paradise Lost Bk I

Selections from Bacon's *Essays*

**Two Plays by Shakespeare: *Macbeth/Winter's Tale/Othello/As You Like It*
One Play by Marlowe: *Edward II/Tamburlaine***

Recommended reading

Douglas Bush, *Prefaces to Renaissance Literature*
Hardin Craig, *The Enchanted Glass*
A.L. Rowse, *The Elizabethan Renaissance*
David Norbrook, *Politics and Poetry in Renaissance England*

L.C. Knights, *Drama and Society in the Age of Jonson*
Frances Yates, *Astraea*
Stephen Greenblatt, *Renaissance Self-Fashioning*
David Aers, Bob Hodge and Gunther Kress, eds, *Literature, Language and Society in England, 1560-1680*
Julia Briggs, *This Stage-Play World*

Module 4: English Literature 1660-1780 (Poetry, Drama & Prose)
Background to Restoration and Augustan Age

John Dryden, *Mac Flecknoe* ; **Alexander Pope**, *The Rape of the Lock (Canto I)*
William Congreve, *The Way of the World*; **Sheridan**, *The Rivals*
Daniel Defoe, *Moll Flanders*; **Henry Fielding**, *Joseph Andrews*
Addison, *The Spectator* (Selections)

Recommended reading

Jeremy Black, ed., *An Illustrated History of Eighteenth Century Britain, 1688-1793*
James Clifford, ed., *Eighteenth Century English Literature: Modern Essays in Criticism*
Bonamy Dobree, *The Oxford History of English Literature Vol. 7*
Christopher Hill, *The World Turned Upside Down: Radical Ideas During the English Revolution*
Ian Jack, *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*
Ronald Paulson, *Satire and Novel in Eighteenth Century England*
Pat Rogers, *The Augustan Vision*
James Sambrook, *The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789*
Basil Willey, *The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*

Module 5: English Literature 1780-1830 (Poetry & Prose)

Background of the Pre-Romantic and Romantic Age

Thomas Gray, *Elegy Written on a Country Churchyard*; **William Blake**, *Songs of Innocence and Experience* (Selection one each); **Wordsworth**, *Lucy Poems* (Selection two), *Ode on Intimations of Immortality From Recollections of Early Childhood*; **Coleridge**, *Kubla Khan*; **Keats**, *Three Odes, The Eve of St Agnes*; **Shelley**, *Ode to the West Wind*

Mary Shelley, *Frankenstein*

Lamb, *Essays of Elia* (Selection) or **Hazlitt**, *The Spirit of the Age* (Selection)

Recommended reading for Modules 1 and 2

Marilyn Butler, *Romantics, Rebels and Reactionaries*

Boris Ford, ed., *New Pelican Guide to English Literature, Vol. 5*

E.J. Hobsbawm, *The Age of Revolutions 1789-1848*

Jerome McGann, *The Oxford Book of Romantic Period Verse*

William St Clair, *The Godwins and the Shelleys*

M.H. Abrams, *The Mirror and the Lamp*

Graham Hough, *The Romantic Poets*

Module 6: English Literature 1830-1900 (Poetry & Prose)

Background to the Victorian Age and literature

Any three poets: Tennyson, *Ulysses/ Tithonus*; **Robert Browning**, *My Last Duchess/ Andrea del Sarto*; **G.M.Hopkins**, *The Windhover, Pied Beauty*; **Matthew Arnold**, *The Scholar Gipsy*; **D.G.Rossetti**, *The Blessed Damozel*

Any two novelists: Charles Dickens, *Great Expectations/Hard Times*; **Charlotte**

Bronte, *Jane Eyre*; **Thomas Hardy**, *Far From the Madding Crowd/ Mayor of Casterbridge*; **George Eliot**, *The Mill on the Floss/ Adam Bede*

Carlyle, *On Heroes, Hero-Worship and the Heroic in History* (Selected lectures)

Recommended reading

G.M. Trevelyan, *English Social History*

Asa Briggs, *A Social History of England*

Arthur Pollard, ed., *The Victorians*

Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*
G.M. Young, *Victorian England: Portrait of an Age*
J.H. Buckley, *The Victorian Temper: A Study in Literary Culture*
Gilbert & Gubar, *The Madwoman in the Attic*

Module 7: English Literature 1900-2000 (Poetry, Drama and Prose)

Background to the Age and literature of the period

Any two poets: **W B Yeats**, *The Second Coming*; **T S Eliot**, *The Love Song of J. Alfred Prufrock*; **W H Auden**, *Song for the New Year*; **Owen**, *Spring Offensive*; **Spender**, *The Express*

Any two playwrights: **G B Shaw**, *Candida*; **Osborne**, *Look Back in Anger*; **Synge**, *Riders to the Sea*; **Samuel Beckett**, *Waiting for Godot*; **Eugene Ionesco**, *Rhinoceros*

Any one: **Virginia Woolf**, *Mrs Dalloway*; **Conrad**, *The Secret Sharer*; **D H Lawrence**, *Sons and Lovers*

Short stories from any two: **James Joyce**, **H.E. Bates**, **Somerset Maugham** and **Angela Carter**

Any one essayist: **Bernard Shaw** and **George Orwell**

Recommended reading

AJP Taylor, *English History 1914-1945*
Paul Fussell, *The Great War and Modern Memory*
Julian Symons, *The Thirties*
Angus Calder, *The People's War*
Martin Esslin, *Theatre of the Absurd*
Bernard Bergonzi, *Wartime and Aftermath: English Literature and its Background*
Donald Davie, *Under Briggflatts: A History of Poetry in Great Britain 1960-1988*
Alan Sinfield, ed, *Society and Literature 1945-1970*

Gilbert & Gubar, *No Man's Land: Vol. 2: Sexchanges*
---*The Norton Anthology of Literature Vol. 2*

Module 8: IWE

Any 4 poets: Selections from the works of Henry Derozio, Toru Dutt, Sarojini Naidu, Nissim Ezekiel, A.K. Ramanujan, Dom Moraes, Kamala Das, Jayanta Mahapatra,

Any one playwright: Girish Karnad, *Hayavadana* or *The Fire and the Rain!* Mahesh Dattani, *Bravely Fought the Queen*

Any one novel: Mulk Raj Anand, *Coolie*; R.K. Narayan, *Guide*; Anita Desai, *Voices in the City*; Amitav Ghosh, *The Hungry Tide*

Short stories: Any two authors: Raja Rao, *India – A Fable*; Ruskin Bond, *When Darkness Falls*; Manohar Malgaonkar, *A Pinch of Snuff*; Nayantara Sahgal; *Martand*

Suggested Reading

Shiv K. Kumar ed. *Contemporary Indian Short Stories in English*
Vinayak Krishna Gokak ed., *The Golden Treasury of Indo-Anglian Poetry*
S.K. Das, *A History of Indian Literature, Vols VIII & IX*
K.R. Srinivasa Iyengar, *Indian Writing in English*
R. Sethi, *Myths of the Nation: National Identity and Literary Representation*
D. Bandyopadhyay, *Locating the Anglo-Indian Self in Ruskin Bond*
M. Mukherjee, *Realism and Reality: The Novel and Society in India*
M. Mukherjee, *Twice Born Fiction*
Arvind Mehrotra, ed. *An Illustrated History of Indian Writing in English*
Bruce King, *Three Indian Poets*

Module 9: American Literature

Background to American History and Literature

Poetry: Any three poets: Selections from Walt Whitman, Emily Dickinson, Robert Frost, Allen Ginsberg, Sylvia Plath, Langston Hughes

Novel: Any one: Nathaniel Hawthorne, *The Scarlet Letter*; Mark Twain, *Huckleberry Finn*; F. Scott Fitzgerald, *The Great Gatsby*; Ernest Hemingway, *The Old Man and the Sea*

Short stories: Any two authors: Edgar Allan Poe, *The Fall of the House of Usher*; O’Henry, *The Last Leaf*; John Steinbeck, *The Chrysanthemums*; Kate Chopin, *The Story of an Hour*; William Saroyan, *Cowards*

Drama: Any one: Tennessee Williams, *The Glass Menagerie*; Arthur Miller, *The Crucible*

Recommended reading

C.A.Beard and M.R.Beard, *The Rise of American Civilization*, 2 Vols

D. Boorstin, *The Americans: The Colonial Experience*

The Americans: The National Experience

Samuel Huntington, *Who Are We?*

W. Allen, *The Urgent West: The American Dream and Man*

J. Martin, *Harvests of Change: American Literature, 1865 – 1914*

W. French, *20th Century American Literature*

M. Walker, *The Literature of the United States of America*

L. P. Simpson, *The Man of Letters in New England and the South*

Module 10: Criticism

Introduction to Literary Genres and Terms

Classical Criticism: Plato, *Republic* (Bk X); Aristotle, *Poetics*

Introduction to Modernism, New Criticism, Postmodernism and Postcolonialism

Practical Criticism

Recommended reading

Wimsatt and Brooks, *Literary Criticism: A Short History*

A Fowler, *Kinds of Literature*

Raman Selden, *Practising Theory and Reading Literature: An Introduction*

Ania Loomba, *Colonialism/Postcolonialism*

Module 11: Biblical and Classical Background to English Literature

A. History of Bible translation

Different Bibles: Hebrew, Vulgate, King James Version, Old Testaments, Christian Bibles,

The Jewish Bible (Tanakh): Torah (Pentateuch): *Genesis, Exodus, Leviticus, Numbers, Deuteronomy*; **Nevim: Ezekiel; Ketuvim: Psalm, Job, Ruth, Ecclesiastes**

The New Testament: *Good News, Acts of the Apostles, Epistles, Book of Revelation*

Jesus and His Times; Jesus' Life and Christian rituals

The Bible and English Literature

B. Greek and Roman Civilization and Culture

Genesis of Greek and Roman Myths

Stories of the Gods and Goddesses

Classical myth and tragedy

Classical myth and the epics

Classical Myth and English Literature

Recommended Reading:

The Holy Bible: King James Version

John W. Drane, *Jesus and the Four Gospels*

Herbert G. May and Bruce M. Metzger, *The New Oxford Annotated Bible*

Kaari Ward (ed.), *Jesus and His Times*

Thomas Bulfinch, *Bulfinch's Greek and Roman Mythology*

Robert Graves, *Greek Myths*

Module 12: Phonetics and Modern Linguistics & Figures of Speech

Phonetics: Organs of speech; spelling and pronunciation; Rhythm and Stress; Syllable structure; consonants and vowels

Prosody and Scansion

General Introduction to Linguistics: Traditionalist; Structuralist; Cognitivist

Phonology and Morphology

Syntax

**Meaning (a) Semantics and Pragmatics
(b) Text and Discourse**

Socio- and Applied Linguistics

Rhetoric

Recommended reading

D. Abercrombie, *Elements of General Phonetics*

A.C.Gimson, *An Introduction to the Pronunciation of English*

J.D.O'Connor, *Better English Pronunciation*

Bose and Sterling, *Rhetoric and Prosody*

C. Hockett, *A Course in Modern Linguistics*

S. K.Verma and N. Krishnaswamy, *Modern Linguistics: An Introduction*

L. Bauer, *Introducing Linguistic Morphology*

J. Fiske, *Introduction to Communication Studies*

G. N. Leech, *Principles of Pragmatics*

M. K. Burt and C. Kiparsky, *Global and Local Mistakes*

Bose and Sterling, *Rhetoric and Prosody*

Module 13: Postcolonial Literatures

Background and Themes

Poetry Any two poets: Selections from Derek Walcott, Judith Wright, Wole Soyinka, Michael Ondaatje and Sujata Bhatt

Novels: Any two from: Chinua Achebe, *Things Fall Apart*; Patrick White, *The Eye of the Storm*; Buchi Emecheta, *The Bride Price*; Salman Rushdie, *Midnight's Children*

Short stories: Selections from Henry Lawson, Alice Munroe, Nadine Gordimer and V.S.Naipaul

Drama any one: Wole Soyinka, *Death and the King's Horseman*; Athol Fugard, *Blood Knot*

Recommended reading

Ashcroft, Griffiths and Tiffin, *The Empire Writes Back*

Ashcroft, Griffiths and Tiffin, *The Postcolonial Studies Reader*

Eugene Benson and L. Conolly (eds.), *Encyclopedia of Postcolonial Literatures in English* (2nd ed.)

B.M. Gilbert, *Postcolonial Theory: Contexts, Practices, Politics*

Ngugi wa Thiong'o, *Decolonising the Mind*

Frantz Fanon, *The Wretched of the Earth*

Meenakshi Mukherjee and Harish Trivedi (eds.), *Interrogating Postcolonialism*

MAJOR OPTIONAL MODULES

Only four modules (in semester 5 and 6) as part of Major 8, 9, 11 and 12 from the ones listed below will be offered. The choice of modules will depend on the discretion of the department and the interest of the students with the provision that all major areas are covered.

Op. Module 1. Rhetoric and Modern Grammar

Rhetoric

Modern Grammar: What is grammar; Criteria for acceptability/unacceptability; collocations; registral variations; Indian English; sentence; clause pattern and comprehensibility; verbals; the noun phrase; relationals

Recommended reading

Bose and Sterling, *Rhetoric and Prosody*
Randolph Quirk et al. *A Grammar of Contemporary English; A comprehensive Grammar of the English Language*
Geoffrey Leech, et al. *English Grammar for Today*
S.V.Parasher, *Indian English: Functions and Form*
S. Greenbaum, *The Oxford English Grammar*

Op. Module 2: New Literatures in English

Background and Themes

Poetry: Selections from

**Australian: Judith Wright; Caribbean: Derek Walcott; Kiwi: W. H. Oliver
African: Wole Soyinka; Canadian: Michael Ondaatje and Sujata Bhatt**

Novels: Any two from:

Australian: Patrick White, *A Fringe of Leaves*; Kiwi: Keri Hulme, *The Bone People*; African: Chinua Achebe, *Things Fall Apart*; Buchi Emecheta, *The Slave Girl/ The Joys of Motherhood*; Carib: V. S. Naipaul, *Miguel Street*; Canadian: Margaret Atwood, *The Blind Assassin*

Short stories: Selections from

Australian: Henry Lawson; Kiwi: Katherine Mansfield; Canadian: Alice Munroe; African: Nadine Gordimer; Carib: V.S.Naipaul

Drama: Wole Soyinka, *Death and the King's Horseman*; Athol Fugard, *Blood Knot*

Recommended reading

Leonine Kramer (ed.), *The Oxford History of Australian Literature*
Terry Sturm (ed.), *The Oxford History of New Zealand Literature in English*
Ashcroft, Griffiths and Tiffin, *The Empire Writes Back*
David Cook, *African Literature: A Critical View*

Simon Gikandi, *Reading the African Novel*

Reingard M. Nischik (ed.), *History of Literature in Canada*

Ashcroft, Griffiths and Tiffin, *The Postcolonial Studies Reader*
Eugene Benson and L. Conolly (eds.), *Encyclopedia of Postcolonial Literatures in English* (2nd ed.)
B.M. Gilbert, *Postcolonial Theory: Contexts, Practices, Politics*
Ngugi wa Thiong'o, *Decolonising the Mind*
Frantz Fanon, *The Wretched of the Earth*
Meenakshi Mukherjee and Harish Trivedi (eds.), *Interrogating Postcolonialism*

Op. Module 3. Chaucer and Langland

Chaucer and Langland's image of the social, cultural and religious life of fourteenth century England will be studied with reference to selections from *The Canterbury Tales* (in translation) and *Piers Plowman* (in translation). Emphasis will also be laid on the development of generic form and the establishment of aesthetic order in a time disturbed by socio-political ferment.

Op. Module 4. Introduction to the Renaissance

This course will provide students with a foundation for the study of the complex cultural movement known as the Renaissance in Europe. It will give an account of historical and social changes as well as of humanist scholarship and pedagogy, and their contribution to the development of Renaissance art, culture and literature.

Op. Module 5. Introduction to Shakespeare's Works

In Shakespeare's plays and sonnets, social order is as likely to be disrupted by love as by war. Love is often described in terms of siege and conquest, while war is compared to wooing. In this introduction to Shakespeare's works, we will focus will be on the tension between social stability and passion of all kinds in the plays and sonnets. Students will develop their close reading and critical thinking skills through careful attention to the structural details of Shakespeare's works. We will examine the conventions of the sonnet, and of plays from each of Shakespeare's genres: comedy, tragedy, history, romance, and a "problem-play."

Op. Module 6. Detailed Study of a Shakespeare play

This course will take students through a close reading of a single Shakespeare play. It will introduce students to the nature of textual transmission, historical context, the Early Modern stage, and interpretative analysis. The choice of play in a particular semester will be specified at the beginning of the semester.

Selected Readings

Peter Hyland, *A New Introduction to Shakespeare*

K. Muir and S. Schoenbaum, *The New Cambridge Companion to Shakespeare*

Andrew Gurr, *The Shakespearean Stage*

F. P. Wilson, *Shakespeare and the New Bibliography*

A further reading list will be provided for the specific play prescribed.

Op. Module 7. Shakespeare Today

This course is designed to help students contextualise Shakespeare and tackle issues of “relevance” in the present time:

Twentieth Century reworkings, adaptations and appropriations of Shakespeare—Stoppard, Bond etc.

Shakespeare on film

Twentieth Century performances of Shakespeare

Postcolonial Shakespeare—Shakespeare and “Us”

The Shakespeare industry

Op. Module 8. Restoration and 18th century Drama

Etherege- *The Comical Revenge or Love in a Tub* 1664)

Wycherley- *The Country Wife* 1675)

Dryden- *All For Love* 1677)

Goldsmith- *She Stoops To Conquer* 1773)

Recommended Reading

1. Dale Underwood, *Etherege and the Seventeenth Century Comedy of Manners*
2. Rose A. Zimbardo, *Wycherley's Drama: A Link in the Development of English Drama*
3. Helen Kinsley, *Dryden, The Critical Heritage*
4. Basil Willey, *The Eighteenth Century Background*
5. Katherine Worth, *Goldsmith and Sheridan*

Op. Module 9. Coleridge's Visionary Poems

The visionary and gothic in Coleridge, exemplifying the various dimensions of romantic imagination, opens up realms of exploration and interrogation for students. Primary texts will include *The Rime of the Ancient Mariner*; *Christabel*; *Kubla Khan*; *The Eolian Harp*.

Suggested reading:

John Beer, *Coleridge's Poetic Intelligence*

R. L. Brett (ed.), *Coleridge S. T.*

Richard Holmes, *Coleridge: Darker Reflections*

T. J. Fulford and M. D. Paley (eds.), *Coleridge's Visionary Languages*

Op. Module 10. Thomas Hardy

A Pair of Blue Eyes (1873)

Selected Poems from *Wessex Poems* (1898) and *Poems of Past and Present* (1902)

Selected Short Stories from *Wessex Tales* (1888) and *Life's Little Ironies*(1894)

Recommended Reading

1. F.B. Pinion, *A Hardy Companion*
2. Norman Page, *Thomas Hardy*
3. Simon Gatrell, *Hardy and the Proper Study of Mankind*
4. Kristin Brady, *The Short Stories of Thomas Hardy*
5. T. Paulin, *Thomas Hardy: The Poetry of Perception*

Op. Module 11. Victorian Novel

This course will offer to teach how varied in tradition, theme and language the novels of the 19th century appeared to be. The argument which would evolve after reading representative texts would involve reassessment of ideological, social and scientific constructs made in the post Industrial Revolution era.

The Brontes, One novel
Elizabeth Gaskell, *North and South*
George Eliot, *Daniel Deronda*
Marie Correlli, *Vendetta*
Wilkie Collins, *The Woman in White*
H. Rider Haggard, *She*
Anthony Trollope, *Castle Richmond*
George Gissing, *The Emancipated*

Suggested reading:

Jeremy Hawthorn, *Studying the Novel*
Ernest A. Baker, *The History of the English Novel*, Vol. 9
Charles Darwin, *The origin of Species*
Raymond Chapman, *The Victorian Debate: English Literature and Society*
Robert Alan Colby, *Fiction with a Purpose: Major and Minor 19th century Novels*

Op. Module 12. Modern Drama of Ideas

It is a strange fact that the subject of the modern drama of ideas, as an entity by itself, seems to have been virtually overlooked. This course seeks to orientate the students to such a characteristic phenomenon of the modern age and engage with sociological and generic concerns underlying the nomenclature of “problem plays”, “thesis plays” and “plays of ideas”. Works by **Henrik Ibsen** and **G. B. Shaw** will be studied in context.

Op. Module 13. Terrorism and Modern Drama

This course is designed to make the students aware of the relationship between drama and violence, especially terrorism. The dramatic elements in terrorist acts and the elements of terrorism in drama will be analysed with the following issues in mind:

1. Terror, the modern state and the dramatic imagination
2. Terrorism as social drama and dramatic form
3. Aspects of terrorism in the works of Piscator and Brecht

4. Politics of terror in the plays of Howard Brenton: *Christie in Love* (1970); *Magnificence* (1973)
5. Images of Terrorism in contemporary British Drama: Edward Bond's *The Worlds*; Trevor Griffith's *Real Dreams*; Harold Pinter's *The Birthday Party*

Op. Module 14. Popular Fiction and Genre Fiction

This course seeks to deal with the so-called popular work of fiction and its relationship both to the literary market and to the society in which it was written. It also considers the problem of how popular fiction should be studied, given the inappropriateness of conventional forms of literary criticism. Authors like Ian Fleming (*Thunderball*), Isaac Asimov, Ray Bradbury etc. will be studied.

Op. Module 15. Twentieth Century Criticism

This module is designed to acquaint the students who have read literature in English for some time with modern (20th century) theories of interpretation. Students' ability to assimilate theory will be tested by application of the interpretive models on texts they have read. Practical criticism classes will inspire interactive engagement in the discipline of literary and cultural hermeneutics. Following theories and their usage will be dealt with in the module:

Russian Formalism and application

Marxist theory and application

Structuralist theory and application

Poststructuralist theories and their application

Reader-oriented theories and their applications

Feminist criticism and application

Op. Module 16. Toni Morrison

1.
 - a) Introduction to Toni Morrison's life and work
 - b) Background of African American writing
 - c) Background of African American Woman Writing
 - d) Major themes of Toni Morrison's Works
2. Texts to be read: (any three)
 - a. *The Bluest Eye*
 - b. *Song of Solomon*
 - c. *Jazz*
 - d. *Tar Baby*

e. *A Mercy*

Recommended Reading:

- Christian , Barbara. *Black Women Novelists: Development of a Tradition*. Westport Conn: Greenwood Press,1980.
- ,*Black Feminist Criticism: Perspectives on Black Women Writers*. New York: Pergamon Press,1985.
- David, Ron. *Toni Morrison Explained: A Reader's Road Map to the Novels*. New York:Random House,2000.
- Davies A, Cynthia. “ Self, Society and Myth in Toni Morrison's Fiction” *Toni Morrison: Contemporary Critical Essays*. Ed Linden Peach. New York: St. Martin's Press, 1998.
- McKay, Nelly Y. *Critical Essays on Toni Morrison*. Boston,Mass: Twayne Publishers,1988.
- Middleton, David, ed. *Toni Morrison's Fiction: Contemporary Criticism*. New York: Garland Publishing Inc, 2000. .
- , *Playing in the Dark: Whiteness and Literary Imagination*. Cambridge: Harvard University Press, 1992. .
- Morrison,Toni .“Unspeakable Things Unspoken”. *The Norton Anthology of African AmericanLiterature*. Ed. Henry Louise Gates Jr. and Nelly McKay. New York: Norton,1997.
- , “Rootedness: The Ancestor as Foundation” in *Black Women Writers(1950-1980)* Mari Evans (ed), Garden City, New York: Anchor Press,1984. Print.
- , Nobel Lecture at <<http://nobelprize.org/nobel-prizes/literature/laureates/1993/morrison-lecture.html>>

Op. Module 17. Comparative Medieval Literatures

Sudrak: *Mricchakatikam*

Kalidasa: *Meghdootam* [selections]

Tulsidas: *Ramcharit manas* [Selections]

Bhakti Poetry - [Selections]

Sufi Lyrics – Selections

Romance of the Rose

Dante: *The Divine Comedy* [Selections from Bk 1 and 2]

Petrarch/Ronsard – Selected poems

Boccaccio – *Decameron* – selected stories

Op. Module 18. African American Women Writers

Race and gender in American culture

Background of African – American Writing

Background of African – American Women writing

2. Texts /Authors to be studied(any two)

- a) Harriet Jacobs: *Incidents in the Life of a Slave Girl*
- b) Zora Neale Hurston: *Their Eyes Were Watching God*
- c) Toni Morrison : *Sula*
- d) Alice Walker: *Meridian*
- e) Gwendolyn Brooks: Selected Poetry
- f) Audre Lorde: Selected Poetry
- g) Rita Dove: Selected Poetry
- h) Alice Childress: Selected Play
- i) Ntozake Shange: Selected Play

Recommended Reading:

1. Angellyn Mitchell & Danille K. Taylor : *The Cambridge Companion to African American Women's Literature*, 2009.
2. Christian , Barbara. *Black Women Novelists: Development of a Tradition*. Westport Conn: Greenwood Press,1980.

3. ---, *Black Feminist Criticism: Perspectives on Black Women Writers*. New York: Pergamon Press, 1985.
4. Elizabeth Brown – Gillroy ed.: *Wines in the Wilderness: Plays by African American Women from Harlem Renaissance to the Present*. Greenwood Press, 1990.
5. Bell Hooks: *Ain't I a Woman: Black Women & Feminism*. Boston: South End Press, 1984.
6. Alice Walker: *In Search of Our Mother's Garden: Womanist Prose*. San Diego: Harcourt, 1983.
7. Henry Louis Gates Jr. ed. *Reading Black , Reading Feminism: A Critical Anthology*. New York: Meridian, 1990.

Op. Module 19: Twentieth Century Authors

Contexts, life and themes of any one of the following twentieth century authors: Joseph Conrad, T. S. Eliot, Stephen Spender, James Joyce, Harold Pinter, Philip Larkin

Op Module 20: British Image of India in the Colonial Period

1. A comprehensive history of British writing on India from 1870 to 1950
2. Shifts in British attitude about India
3. Packaging of India to Britain and influences on Britain's domestic culture and politics: Sheridan, Edmund Burke, Macaulay
4. Representative Anglo-Indian texts: William Delafield Arnold, J. G. Farrell, Rudyard Kipling, Edmund Candler, E. M. Forster and Paul Scott