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:
<table>
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<tr>
<th>Semester</th>
<th>Major</th>
<th>Honours</th>
<th>Core Marks</th>
<th>Optional Marks</th>
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<th>Elect Extra</th>
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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
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<td><strong>M4</strong>:</td>
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<td>Eng/UG/3.4.4</td>
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<td><strong>Semester 5</strong></td>
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<td>M7. History of English Language</td>
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<td><strong>M8. (Core) IWE</strong></td>
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<td>M9. (Core) American Literature</td>
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<td><strong>Semester 6</strong></td>
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<td>M11. (Core) Postcolonial Literatures</td>
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<td>M12. (Core) Criticism</td>
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<tr>
<td>(Optional) Module from the list below</td>
<td>Eng/UG/3.6.d*</td>
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</table>
* 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*
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*
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*
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**

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

**Background to the Age and literature of the period**


**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*
Alan Sinfield, ed, *Society and Literature 1945-1970*
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
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


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

Recommended reading

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*
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


   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*
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

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.


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*
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:

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*


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.


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."


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.


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


Etherege- *The Comical Revenge or Love in a Tub* 1664
Wycherley- *The Country Wife* 1675
Dryden- *All For Love* 1677

18
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*


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*

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*
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.


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
5. Images of Terrorism in contemporary British Drama: Edward Bond’s *The Worlds*; Trevor Griffith’s *Real Dreams*; Harold Pinter’s *The Birthday Party*


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


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*
**Recommended Reading:**


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


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:**


**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