

Paper 4
English CORE: Semester 4
British Poetry: Renaissance to Romanticism
ENG040104
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Graduate Attributes: Course Objective

This course will introduce the students to some of the best examples of British poetry written between the sixteenth and the early nineteenth century. It will give the students a fair idea of what constitutes the canon within this time frame and make the students cognizant of the dominant genres of the different epochs. The paper will situate the various thematic concerns within their historical contexts.

Course Outcomes

At the end of this course, the students would be able to:

CO1: Identify different aspects of British poetic practice from the Renaissance to Romanticism

CO2: Analyse the relevant poetic ideas of British literature from the Renaissance to Romanticism in terms of use and practice

CO3: Apply multiple reading strategies in interpreting poetic forms, genres and concepts in British literature from the Renaissance to Romanticism

CO4: Differentiate, distinguish and compare poetic forms, genres, and concepts in British literature through a comprehensive analysis from the Renaissance to Romanticism

CO5: Evaluate the presence of the vital elements in forms and genres in British poetry from the Renaissance to Romanticism

Unit 1 (2 Credits)

Philip Sidney: "My True Love hath my Heart..."

William Shakespeare: Sonnet 116.

John Donne: "The Good Morrow"

George Herbert: "Easter Wings"

Aemilia Lanyer: "To the Doubtfull Reader"

John Milton: "On His Blindness"

Ben Jonson: Song: "To Celia"

Unit 2 (2 Credits)

Alexander Pope: "Epistle to Dr Arbuthnot"

Charlotte Smith: "To the Shade of Burns"

William Blake: "The Tyger"

William Wordsworth: "Composed upon Westminster Bridge"

Anne Latetia Barbauld: "A Little Invisible Thing"

Percy Bysshe Shelley: "Ozymandias of Egypt"

John Keats: "To a Grecian Urn"

Recommended Reading:

C.S. Lewis. *The Allegory of Love*, Cambridge: CUP, 1936

Harold Bloom and Lionel Trilling. *Romantic Poetry and Prose*, Oxford: OUP, 1973

M.H. Abrams. *The Mirror and the Lamp*, Oxford: OUP, 1972

Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010

Robert C. Evans. *Perspectives on Renaissance Poetry*, New York: Bloomsbury, 2015

Paper 5
English CORE: Semester 4
British Drama: Renaissance to the Eighteenth Century
ENG040204
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Graduate Attributes: Course Objective

This course will encourage the student to understand drama as a distinctive literary genre with unique characteristics. It will introduce the students to some representative examples of British Drama written between the Renaissance and the eighteenth century. The paper will familiarize students with the evolution and growth of drama as the dominant genre during the Renaissance and its displacement in the later epoch. Students will be able to situate the various thematic concerns within their historical contexts and locations.

Course Outcome:

At the end of this course, the students would be able to:

CO1: Locate British Drama written between the Renaissance and the eighteenth century in its historical, contextual and performative contexts.

CO2: Identify and analyze the playwrights in terms of their dramaturgy, themes, structuring and reception.

CO3: Examine and compare the theatrical devices like dialogue, setting, irony used by different playwrights to develop critical perspectives.

CO4: Evaluate the themes and the dialectical interplay that will enable various ways of critically engaging with the text.

CO5: Formulate original interpretation of the various themes, contexts, dramatic devices and performance aesthetics to understand the generic differences between various modes of drama.

Unit 1: (Credit 1)

Concepts: audience | plot | character | chorus | climax | actor-acting | aside | impersonation | monologue | protagonist | role | scene-scenography | stage direction | set-setting | stage machinery | allegory in drama

Unit 2: (3 Credits)

Christopher Marlowe: Dr Faustus

William Shakespeare: The Merchant of Venice

John Webster: The Duchess of Malfi William

Congreve: Way of the World

Recommended Reading:

John L. Styan. *The English Stage: A History of Drama and Performance*, Cambridge: CUP, 1996

Robert Edmond Jones. *The Dramatic Imagination*, New York: Theatre Arts, 1992

A.R. Braunmuller & Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*, Cambridge: CUP, 2003

Paper 6
English CORE: Semester 4
British Fiction: Augustan to Victorian
ENG040304
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Course Objectives:

- Through the carefully selected texts, to give the students an in-depth idea of the evolution and timeline of the British novel from Augustan to Victorian times
- To acquaint the students about different novel forms of this time-period such as picaresque fiction and the bildungsroman
- To enlighten the students about the fundamentals of traditional fiction

Course Outcomes:

At the end of this course, the students would be able to:

CO1: Identify the evolution and timeline of the British novel from Augustan to Victorian times.

CO2: Comprehend the fundamentals of traditional fiction such as plot, setting and character as well as the distinction between story and plot

CO3: Classify the different novelistic forms that fall within the period such as picaresque fiction, the Gothic novel, and the bildungsroman

CO4: Analyze various social, historical, and literary contexts that may enable a concrete and convincing interpretation of literary texts

CO5: Create or develop original strategies of interpretation and analyses based on all of the above

Course Contents:

Unit 1 (2 credits)

Daniel Defoe. *Moll Flanders*

Jane Austen. *Emma*

Unit 2 (2 Credits)

Emily Bronte. *Wuthering Heights*

Charles Dickens. *Hard Times*

Thomas Hardy. “*The Distracted Preacher*”

Recommended Reading:

Grahame Smith. *The Novel and Society: Defoe to George Eliot*, B & N Books, 1984

Terry Eagleton. *The English Novel: An Introduction*, Wiley 2004

Barbara Dennis. *The Victorian Novel: Cambridge Contexts in Literature*, Cambridge University Press, 2000

James Kilroy. *The Nineteenth Century English Novel: Family Ideology and Narrative Form*, Palgrave Macmillan, 2007

Paper 7
English CORE: Semester 4
British Poetry: Victorian to Postmodern
ENG040404
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Objective of the Paper

This paper is designed to introduce students to English poetry from the Victorian period to the present. Students will have an opportunity to engage with and read the major poets covering two centuries of verse composition encompassing a variety of poetic styles and practices.

Graduate Attributes: Learning Objectives

This paper on British Poetry, Victorian to Postmodern aims to enable students to acquaint themselves with the poetic traditions of the last two centuries. It is designed to facilitate a sustained critical responsiveness to the forms and variations of poetic practice through a sampling of writing that charts the development of poetry in English.

Course Outcome

At the end of this course, the students would be able to:

CO1: Recognize and distinguish the differing thematic concerns and techniques of i) Victorian Poetry, ii) Modern Poetry, and iii) Poetry after Modernism.

CO2: Relate the socio-cultural contexts of the specific periods with the poetry of the times.

CO3: Determine the distinguishing features of the poetry produced by women during the three periods covered by the paper.

CO4: Interpret and assess various dimensions of human psychology explored in the poems.

CO5: Assess the distinctiveness of poetic technique inaugurated by Modernism.

Section A: Victorian Poetry (1 Credit)

- Alfred Tennyson: Ulysses
- Robert Browning: My Last Duchess
- Christina Rossetti: A Better Resurrection
- Matthew Arnold: Dover Beach

Section B: Modern Poetry (1 Credit)

- T. S. Eliot: Love Song of J. Alfred Prufrock
- Wilfred Owen: Futility
- W. B. Yeats: Sailing to Byzantium
- Mina Loy: Brancusi's Golden Bird

Section C: Poetry after Modernism (1 Credit)

- Ted Hughes: The Thought Fox
- Seamus Heaney: The Tollund Man
- Philip Larkin: Church Going
- Carol Ann Duffy: Warming her Pearls

Section D: Basic Issues (1 Credit)

Victorian Poetry and Pathos | Modernist Poetry and the City | Alienation in Modern and Contemporary British Poetry | The Gender Question in 19th and 20th Century British Poetry | Victorian Poetry and Social 'Values' | Experimentation in Modern Poetry | Reality and History in Contemporary British Poetry

Recommended Reading:

Isobel Armstrong. *Victorian Poetry: Poetry, Poets and Politics*, London: Routledge, 1993

Joseph Bristow. *The Cambridge Companion to Victorian Poetry*, Cambridge: CUP, 2000

Alex Davis and Lee M. Jenkins. **The Cambridge Companion to Modernist Poetry**, Cambridge: CUP, 2007

David Wheatley. *Contemporary British Poetry*, London: Palgrave, 2014