

Paper 8
English CORE: Semester 5
British Drama: Victorian to Postmodern
ENG050104
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Course Objective:

This course would enable the students:

- to learn about Modern British Drama from the early years of the twentieth century to the new millennium
- to do close reading of the plays by British playwrights.
- to understand genre, style and theme of these plays.
- to locate British drama within its historical contexts.
- to learn how social and political situations influence playwrights' choice of plot and characterisation.
- learn about Avant Garde or experimental drama.

Course Outcome

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

- CO1:** Recognize and explain British dramatic traditions from the Victorian age to the postmodern period and demonstrate knowledge of the socio-cultural contexts of the plays.
- CO2:** Break down and categorize dramatic devices in a British play, its structural techniques, form and dynamics of performance on stage.
- CO3:** Interpret and appraise experimental or Avant Garde plays.
- CO4:** Develop conceptual skills of reading scenes, plots, characterizations and performances.
- CO5:** Generate ideas of stagecraft, mise-en-scene, directorial roles and adaptation of plays across cultures and geographical locations

Unit 1: Concepts (1 Credit)

Realism; Naturalism; Problem Play; Poetic Drama; Irish Theatre; Theatre of the Absurd; Expressionism; Symbolism; Avant Garde; Contemporary British Drama; Theatre of Catastrophe/Modern Tragedy; Farce; Comedy of Horrors.

Unit 2: Drama Texts (3 Credits)

Shaw, George Bernard: *Pygmalion*

T.S. Eliot: *Murder in the Cathedral*

Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*

Timberlake Wertenbaker: *The Ash Girl*

Recommended Reading:

Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, Bloomsbury, 2000.

Martin Esslin. *The Theatre of the Absurd*, Methuen, 2001.

Christopher Innes. *Modern British Drama: The Twentieth Century*. Cambridge, 2002.

David Ian Rabey, *English Drama Since 1940*, Routledge. 2016.

Peter Brook: *The Empty Space*, Penguin, 2008.

Howard Barker: *Arguments for a Theatre* (4th Edition). Oberon Books, 2016

Paper 9
English CORE: Semester 5
Life Narratives
ENG050204
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Course Objectives:

- Students will be educated about the distinctiveness and variety of the genre of Life Narratives
- At the same time students will be exposed to the range and inclusiveness of the genre, which has many sub-genres that invite study
- Students will be acquainted with narratological approaches which lead to more analytical interpretations of Life Narratives
- They will also learn about the affinities with other genres and disciplines such as History and Fiction.

Course Outcome:

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

CO1: Identify the timeline and evolution of life-narratives from the moment of genesis in antique history to modern times

CO2: Comprehend and discuss the diversity and inclusiveness of the genre of Life Narrative which has different sub-genres

CO3: Apply the knowledge of the timeline and classification of Life Narrative to understand its affinities with comparable genres such as History and Fiction

CO4: Evaluate and appraise different life narratives on the basis of insights derived from works of narrative theory or narratology

CO5: Organize knowledge of timeline, types of Life Narrative, and insights from narrative theory to create a basis for original interpretations of various outstanding works of Life Narrative

Unit 1 (2 credits)

Emily Dickinson. Letters: to Mrs. A.P. Strong January 29 1850 / to William A. Dickinson, November 17 1851

Ismat Chughtai. A Life in Words: Memoirs

Unit 2 (2 credits)

Samuel Johnson, "Life of Dryden" from The Lives of the Poets

Zora Neale Hurston. Barracoon; The Story of the Last Slave

Jhumpa Lahiri. The Clothing of Books

Recommended Reading:

Laura Marcus. *Autobiography: A Very Short Introduction*, Oxford University Press, 2018

Lloyd E. Ambrosius. ed. *Writing Biography: Historians & Their Craft*, University of Nebraska Press, 2004

Leon Edel. *Literary Biography*, University of Toronto Press, 1957

Paul Murray Kendall, *The Art of Biography*, Allen & Unwin, 1965

Paper 10
English CORE: Semester 5
Fiction: Modern and After
ENG050304
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to

- Give students an overview of the development of fiction in the English language during the 20th & 21st centuries
- Familiarize them with the contexts in which fiction emerges in different cultures in this period
- Acquaint them with themes and concerns of this fiction

Course Outcome

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

- CO1: Describe the historical development of fiction in the 20th and 21st centuries
- CO2: Identify themes in the fiction of this period and assess their aesthetic representation
- CO3: Interpret and analyze contemporary life and times through the fiction
- CO4: Imagine and empathize with a variety of human situations and experiences through encountering them in the fiction
- CO5: Generate new perspectives on contemporary fiction

Unit 1: Contexts, Ideas and Concepts (1 Credit)

Contexts of fiction (selected events and conditions of the 20th and 21st centuries and a corresponding overview of fiction of each of the following)

- War and Conflict (the World Wars, decolonization, 9/11)
- Society, Economy, Politics
- Gender, Class and Race
- Environmental Crises

Unit 2: Fiction (3 Credits)

D.H. Lawrence: “The Rocking Horse Winner”

Joyce Carol Oates: “Where are You Going, Where Have You Been?”

Jean Rhys: *Wide Sargasso Sea*

John Boyne: *The Boy in the Striped Pyjamas*

Graham Swift: “England” from *England and Other Stories*

Recommended Reading:

Chris Baldick: *The Modern Movement, 1910-1940*, Oxford University Press, 2004

Bruce King: *The Internationalization of English Literature* Oxford University Press, 2004

Peter Boxall: *The Value of the Novel*, Cambridge University Press, 2015

Jesse Matz: *The Modern Novel: A Short Introduction*, Wiley, 2004

Debjani Ganguly: *This Thing Called the World: The Contemporary Novel as Global Form*, Duke University Press, 2016

Paper 11
English CORE: Semester 5
Literary Criticism
ENG050404
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to o Provide learners with a foundational understanding of the genesis and development of the field.

- o Familiarize learners with the various concept and thoughts generic to the field.
- o Provide training into critical approached to various genres of literature.
- o Provide insights into various critical tools required for the study of literature.

Course Outcome

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

CO1: Describe the development of the field of literary criticism from the beginning to the 20th century.

CO2: Explain the seminal concepts and ideas in the field of English literary criticism.

CO3: Analyse the important texts in English literary criticism.

CO4: Choose appropriate theoretical tools for the study of literature.

CO5: Develop a critical understanding of the genres of literature.

UNIT-1: (Concepts & Ideas): 2 Credits

- o Plato - Mimesis
- o Longinus – The Sublime
- o Philip Sidney – Defence of Poetry
- o Stephen Gosson – Views against Poetry
- o Samuel Johnson – Views of Shakespeare and the “Three Unities”.
- o Samuel Taylor Coleridge – Imagination and Fancy
- o John Keats – Negative Capability
- o F.R. Leavis – Enactment
- o W.K. Wimsatt & Monroe C. Beardsley – Affective Fallacy, Intentional Fallacy.

UNIT 2: Seminal Texts: 2 Credits

- o Aristotle: Poetics
- o William Wordsworth: Preface to The Lyrical Ballads (1802)
- o Mathew Arnold: The Study of Poetry
- o T. S. Eliot: Tradition and the Individual Talent
- o Cleanth Brooks: The Heresy of Paraphrase

Recommended Reading:

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005
Wimsatt W.K and Cleanth Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford, 2004
Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. NY: OUP, 1971
Eaves, M., and M. Fischer, eds. *Romantic and Contemporary Criticism*. Cornell University Press, 1986