

Semester V: Courses in ENGLISH

A.ENG. 5.01: Fiction from Richardson to Hardy- Realism and Society (1750-1900)

A.ENG.5.02: Twentieth Century British Poetry

A.ENG.5.03: Visual Culture (Applied Component)

A.ENG.5.04: English Poetry and Prose (1550-1750)

A.ENG.5.05: Literary Theory and Criticism

A.ENG.5.06: Narratives of Conflict- Ideology and Resolution (Applied Component)

T.Y. B.A. A.ENG.5.01

Title: Fiction from Richardson to Hardy – Realism and Society (1750-1900)

Learning Objectives: To acquaint the students with the origins of the novel and its development from the mid-eighteenth century to the end of the nineteenth century, the rise of the short story in the Victorian period, and the proliferation of prose in this period, in the context of changing historical, social, intellectual and aesthetic concerns, and with reference to relevant expressions in other art forms.

Number of lectures: 60

UNIT I

The rise of the novel in the eighteenth-century; the, picaresque, epistolary, didactic, sentimental and experimental novel (Defoe, Richardson, Fielding and Sterne); the gothic novel (Walpole, Monk Lewis, Ann Radcliffe); the Romantic novel (Austen, Scott, Mary Shelley); the Victorian novel (Emily Bronte, George Eliot, Thackeray, Elizabeth Gaskell, Henry Gissing). The rise of Victorian short fiction. The contribution of prose writers: Selections from Charles Lamb, John Ruskin and Walter Pater.

(24 lectures)

UNITS II - 4 Texts for detailed study in relation to the background:

II. Charlotte Bronte: Jane Eyre or Emily Bronte: Wuthering Heights (12 lectures)

III. Charles Dickens: Hard Times or Charles Dickens: A Christmas Carol (12 lectures)

IV. Thomas Hardy: Tess of the D'Urbervilles or Thomas Hardy: The Return of the Native (12 lectures)

CIA 1 Topic 1

CIA 2 Assignments / Presentations

Recommended Reference Books:

Daiches, David: A Critical History of English Literature (vols 3 & 4)

Ford, Boris: The Pelican Guide to English Literature (vols 4, 5 & 6)

Kettle, Arnold: An Introduction to the English Novel

Leavis, F.R.: The Great Tradition

Pollard, Arthur: The Victorians

Van Ghent, Dorothy: The English Novel: Form and Function

Watt, Ian: The Rise of the Novel

The Cambridge Companion series

The Casebook series

T.Y.B.A A.ENG.5.02

Title: Twentieth Century British Poetry

Learning Objectives: To acquaint the students with the main trends in twentieth century British poetry through critical readings of representative poems in the context of changing historical, social, intellectual and aesthetic concerns, and by relating them to relevant expressions in other art forms. Number of lectures: 60

I. Overview of modernism: the influence of Marx, Darwin, Freud, and Einstein, the impact of World War I; modernization and the effects of urbanization and technology; the condition of modernity; modernist features as reflected in some significant 'isms' (expressionism, surrealism, Dadaism, symbolism, cubism); changes in poetic sensibility from the late nineteenth to the early twentieth century (Edwardian and Georgian poetry; Imagism). (12 lectures)

II. Early Modern Poets

1. World War I Poets (6 lectures)

2. T.S. Eliot (8 lectures)

3. *Readings from Essays on Poetry*: Eliot: Tradition and the Individual Talent; Ezra Pound: A Retrospect; The Chinese Ideogram (2 lectures)

III. Yeats and the poets of the Thirties and Forties

1. W.B. Yeats (5 lectures)

2. Poets of the Thirties (Auden, Spender, MacNeice, C. Day Lewis) (6 lectures)

3. Dylan Thomas and the Poets of the Forties (4 lectures)

4. *Readings from Essays on Poetry*: Yeats: A General Introduction for My Work; Dylan Thomas: Notes on the Art of Poetry (2 lectures)

IV The Late Moderns, Contemporary and New Poets

1. Movement and Group Poets (Philip Larkin, Thom Gunn, Ted Hughes) (5 lectures)
2. Poets of Non-British Origin (Derek Walcott, David Dabydeen, Kamau Braithwaite, John Agard, Grace Nichols) (5 lectures)
3. Women Poets (Carol Ann Duffy, Wendy Cope) (3 lectures)

CIA 1 – Topic I

CIA 2 – Assignments / Presentations

Recommended Reference Books:

Daiches, David: *A Critical History of English Literature* (vol 4)

Ford, Boris: *The Pelican Guide to English Literature* (vols 7 & 8)

The Cambridge Companion series

Childs, Peter: *The Twentieth Century in Poetry*

Daiches, David: *The Modern Age*

Fraser, G.S.: *The Modern Writer and His World*

Leavis, F.R.: *New Bearings in English Poetry*

T.Y. B.A. Course: A.ENG.5.03 (Applied Component)

Title: Introduction to Visual Culture

Learning Objectives: To provide a broad introduction to modes of vision and the impact of visual images, structures and spaces on culture, in order to 'read' visual texts critically.

Number of lectures: 45

I A Introduction: The dynamics of representation and visibility – what, how and why we see. A brief survey of the history of visual aids, the phenomenology and psychology of vision, and the philosophical as well as political underpinnings of aesthetics. (5 lectures)

I B Mechanics: Visual elements; space, perspective and depth of vision, framing and composition, balance, colour, tone, mise en scene, camera angles, editing. (5 lectures)

I C The creation of meaning: Truth, reality, verisimilitude, mediation, manipulation. (2 lectures)

II A Semiotics and hidden agendas; representations of the 'other'. (8 lectures)

II B Readings: Benjamin, *The Work of Art in an Age of Mechanical Reproduction* (2 lectures) John Berger, *Ways of Seeing* (3 lectures) Laura Mulvey, *Visual Pleasure and Narrative Cinema* (3 lectures) Barthes, *Mythologies* (3 lectures)

III Applications of these elements and approaches to critical 'readings' of:

1. Painting (3 lectures)

2. Photography (3 lectures)

3. Cinema (4 lectures)

4. Advertising (4 lectures)

CIA 1 – Topic I

CIA 2 – Assignment: Analysis of a painting or photograph

Recommended Reference Books:

Evans, Jessica & Stuart Hall: *Visual Culture -- The Reader*

Howells, Richard & Joaquim Negreiros: *Visual Culture*

Mirzoeff, Nicholas: *The Visual Culture Reader*

Sturken, Marita & Lisa Cartwright: *Practices of Looking*

Williamson, Judith: *Decoding Advertisements*

Wollen, Peter: *Raiding the Icebox*

T.Y.B.A. A.ENG.5.04

Title: English Poetry and Prose (1550-1750)

Learning Objectives: To explore the chief ideas of the Renaissance and the Enlightenment, and provide a survey of English Poetry and Prose from the Elizabethan to the Neo-classical Age, through close readings of illustrative poems and prose in the context of changing historical, social, intellectual and aesthetic concerns, and by relating them to relevant expressions in other art forms.

Number of lectures: 60

I A Introduction: The dawn of the Renaissance; Humanism; the Reformation; the social, religious and historical background to the Tudor Age, Stuart Age, Civil War, the Interregnum and the Restoration. (6 lectures)

I B Prose (Sidney, Lily, Bacon, Bunyan, the King James Bible)
Detailed study: Augustan Prose (from Addison, Swift, Johnson). (4 lectures)

II A Elizabethan Poetry: The Sonnet (Wyatt, Surrey, Daniel, Drayton) Detailed study: Sidney, Spenser and Shakespeare (10 lectures)

II B Elizabethan Poetry: Pastoral and Lyrical (Campion, Ben Jonson, Spenser) (4 lectures)

II C The Epic (from Spenser, The Faerie Queene) Detailed study: Milton, Paradise Lost, Book One (10 lectures)

III A Religious Poetry -- Metaphysical and Mystical Detailed study: Donne, Herbert, Vaughan (8 lectures)

III B Love Poetry -- Metaphysical and Cavalier (Suckling, Herrick, Lovelace) Detailed study: Donne, Marvell (6 lectures)

IV A Satirical poetry; the mock-epic (Dryden, Johnson) Detailed study: from Pope, Swift (12 lectures)

CIA 1 – Topic I

CIA 2 – Assignment / Test Topic II

Recommended Reference Books:

Daiches, David: A Critical History of English Literature (vol 4)

Ford, Boris: The Pelican Guide to English Literature (vols 7 & 8)

The Cambridge Companion series

The Casebook series

De Sola Pinto, V: The English Renaissance

Gardner, Helen: The Metaphysical Poets

Lewis, C.S: A Preface to Paradise Lost

Sutherland, Ian: English Satire

Tillyard, E.M.W.: The Elizabethan World Picture

T.Y. B.A. A.ENG.5.05

Title: Literary Theory and Criticism

Learning Objectives: To inquire into the nature and functions of literature and literary criticism, and to provide a survey of the major critical approaches to literature their historical genesis and tenets, with illustrative readings for each of the approaches from the classical to the contemporary.

Number of lectures: 60

I What is literature? What is the nature and function of literary criticism? A review of Classical thought (Plato, Aristotle, Horace and Longinus); Renaissance and Neoclassical thought (Sidney, Pope); the Romantics (Wordsworth, Coleridge), the Victorians (Arnold) and the Art for Art's Sake movement (Pater, Wilde) (12 lectures) Selections from V. Leitch (ed.), The Norton Anthology of Theory and Criticism

II Critical Approaches:

Formalism (4 lectures)

Psychological and Psychoanalytic Approaches (8 lectures)

Marxism and Cultural Materialism (6 lectures)

Gender Studies and Queer Theory (8 lectures)

IV An introduction to: (10 lectures)

1. Spatial Criticism

2. Trauma Theory

3. New Historicism

4. Reader Response Theories

5. Ecocriticism

Guerin et al, A Handbook of Approaches to Literary Criticism

CIA 1 – Topic I

CIA 2 – Assignment: Practical Criticism exercise

Recommended Reference Books:

Coombes: Literature and Criticism

Daiches, David: Critical Approaches to Literature

Hamer, Enid: The Metres of English Poetry

Jump, John D. (Gen. Ed.):
The Critical Idiom Series
Lodge, David(ed.): Twentieth Century Literary Criticism: A Reader
Preminger: The Princeton Encyclopaedia of Poetics
Schreiber, D.W.: Literary Criticism
Seturaman et al: Practical Criticism
Watson, George: The Literary Critics

T.Y. B.A. A.ENG.5.06 (Applied Component)

Title: Narratives of Conflict: Ideology and Resolution

Learning Objectives: To explore the workings of conflict and resolution, internal as well as external, in different ideological contexts and cultures, and from a variety of perspectives ranging from the political to the aesthetic.

Number of lectures: 45

- I. A Introduction: The place of conflict and resolution in the literary and cinematic imagination and in popular culture; conflicted identities and loyalties; conflict and resolution between generations, genders, classes, cultures; the function of memory, tradition and history; conflict as a formal element of narrative, poetics and aesthetics; the relation between thematic and formal elements of conflict and resolution.

II. A Films: Types of Conflict (10 lectures)

Judgment at Nuremberg, Taking Sides, Hotel Rwanda, Paradise Now, No Man's Land, The Lives of Others, Goodbye, Lenin, Moolade, Raja

II B Films: Conflict as Aesthetics (6 lectures) The Battleship Potemkin; Breathless

II C Conflict in Youth Cultures and Subcultures: (6 lectures) Conflict/resolution through music (Asian and Caribbean Dub, Bangla Bands)

III A Fiction: (8 lectures) J.M. Coetzee, Waiting for the Barbarians

Khaled Hosseini, The Kite Runner

Chimamanda Adichie, The Purple Hibiscus

Roma Tearne, Mosquito

Basharat Peer's short stories

III B Graphic novels – form and content (6 lectures) Maus, Persepolis

N.B. Critical readings and references will be provided when required in the course of the semester.