

Paper 5
English CORE
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:

Having completed this paper, the student will be able to locate the dramatic text within its historical, contextual and performative framework. Students will understand the generic differences between various modes of drama and recognize the themes and the dialectical interplay that affect the structuring of the plays which will enable various ways of critically engaging with the dramatic text.

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
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:

- The students will acquire the necessary knowledge about different contexts that shape novel-writing

- They will be able to analyse novels of the period in terms of elements such as plot, character and setting

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

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

- A focus on English poetry of the Victorian age and the following period up to the present.
- An engagement with the essential poetic themes through specific poems.
- A focus on the issues shaping literary traditions in poetry of the stated periods.
- A close processing of cultural imperatives in the development of British poetry up to the present

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

Paper 8

English CORE

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.

Outcomes/Graduate Outcomes:

After completion of the course, a student would:

- learn literary tradition, historical and cultural contexts of a play.
- know various new techniques and forms of drama
- learn to analyse a play.
- evaluate gestures and use of time/space by different playwrights.
- apply concepts of dramatic composition and performance
- get ideas of stagecraft, direction and key scene compositions.
- analyse how plays deal with personal and public spaces.
- learn British drama and its significance in World Literature.

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