DEPARTMENT OF ENGLISH
NEHU, SHILLONG

MA Syllabus (Under CBCS)

The M A programme in English comprises 15 Core Courses consisting of a total of 60 credits and 3 Open Courses of a total of 12 credits over 4 semesters.

It is so organised as to cover all the important genres, periods, movements, shifts and directions in canonical English Literature as well as New/ Non-British literatures in English.

The programme consists of 15 Core Courses - 3 each around the four major genres, i.e., Poetry, Fiction, Drama, Literary Theory & Criticism; one on Shakespeare, Environment and Indian Writing in English. Poetry 1-3 spans the entire range of English poetry from Chaucer to Heaney. Fiction 1-3, similarly, assimilates landmark texts in the evolution of the novel from Defoe to Rand and Sillitoe. Drama 1-3 traces the development of drama from the Medieval to the Post-War Period, from Everyman to Wesker’s Roots and Churchill's Top Girls. Criticism 1-3 attempts to ground students in literary criticism and theory from Plato’s ‘Dialogues’ to Derrida’s rejection of ‘the metaphysics of presence’. Indian Writing in English and Environment literature has become an important area of literary studies and forms a necessary part of the programme. The course on Shakespeare, is an integral part of any meaningful M A programme in English Literature for he looks backward and forward at once to Everyman and Plato’s ‘ideal’ as well as to Derrida’s dismissal of traditionally-accepted stabilities. American Literature 1 consists of the study of the beginnings of American literature as it is related to the American Dream and as this is reflected in all genres of nineteenth century American Literature. It will familiarize the students with the broad spectrum of writing that defines American Literature as it is understood today. It also prepares them for American Literature II.

The remaining courses consist of Open Courses to be offered in Semester II and Semester III from which students from within the department and those from other disciplines may choose the course/s of their choice viz., (1) Commonwealth Literature (Option A) or World Literature in Translation (Opt. B), (2) American Literature II and (3) Indian Fiction in Translation (Opt. A) or Women’s Writing (Opt. B).

As literature is a fluid discipline, it cannot be approached through stratification. A very short poem or a play in 3 acts or a novel like Tom Jones or Middlemarch or a weighty critical essay like “Technique as Discovery” will require different kinds and degrees of attention.

A brief introduction is provided at the beginning of each course so as to make the entire programme self-explanatory.
### SEMESTER I

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FIRST SEMESTER

ENG: C 101 - POETRY I (Core Course) 4 Credits

This course is designed to familiarise students with the poetic achievements of Chaucer, the first English poet. The course includes 3 books of Milton's *Paradise Lost* - another landmark achievement of the English poetic tradition. It also includes the Metaphysical poets and comes down to the neo-classical or Augustan poets of the 18th century, exposing students to their penchant for the heroic couplet and their mock-heroic treatment of social and political themes. All the poems in the course are prescribed for detailed study.

**Reference to the context question compulsory**

**Unit I**
Chaucer: *The Prologue to the Canterbury Tales*

**Unit II**
Spenser: *Faerie Queene*, Book I

**Unit III**
Milton: *Paradise Lost*, Books I, II & IX

**Unit IV** The Metaphysical Poets:

(a) John Donne:
   i) The Sunne Rising
   ii) The Extasie
   iii) The Canonization
   iv) Batter My Heart, Three-Person’d God
   v) This is my Playes Last Scene

(b) Andrew Marvell: To His Coy Mistress

c) Henry Vaughan: The Retreat

d) Pope: An Essay on Criticism

**Suggested Reading:**


ENG: C102 - FICTION I (Core Course) 4 Credits

This course is designed to familiarise students with the emergence of the Novel as an art form in the eighteenth century and its successive development throughout the eighteenth and nineteenth centuries with interesting ramifications of “formal realism”. It includes six representative texts for non-detailed critical study. Hence there is no reference to context question in this course.

Unit I
a) Defoe: Moll Flanders
b) Fielding: Tom Jones

Unit II
Jane Austen: Persuasion

Unit III
Dickens: Hard Times

Unit IV
George Eliot: The Mill on the Floss
Hardy: Tess of the D’Urbervilles

Suggested Reading:

**ENG: C 103 – DRAMA I (Core Course) 4 Credits**

Drama I deals with the beginnings of English drama and its development through the Medieval, Elizabethan and Jacobean ages.

Representative texts will be studied for their thematic concerns, techniques and structural innovations and also their dramatic relevance to modern times.

**Reference to the context question compulsory**

**Unit I**
Anonymous: *Everyman*

**Unit II**
a. Thomas Kyd: *The Spanish Tragedy*
b. Christopher Marlowe: *The Jew of Malta*

**Unit III**
a) Thomas Dekker: *The Shoemaker's Holiday*
b) Ben Jonson: *Volpone*

**Unit IV**
Webster: *The Duchess of Malfi*

**Suggested Reading:**


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The Casebook Series on the prescribed texts.

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**ENG: C 104 – LITERARY THEORY & CRITICISM I (Core Course) 2 Credits**

This course is intended to acquaint students with the classic texts of literary theory and criticism from the ancient times. It includes Plato, Aristotle, Longinus and Horace.

**Unit I**

a) Plato: *Republic*, Book X

b) Aristotle: *Poetics*

**Unit II**

a) Longinus: *On the Sublime*
b) Horace: *Ars Poetica*

**Suggested Reading:**


**ENG: C 105 – AMERICAN LITERATURE I (Core Course)) 4 Credits**

American Literature is being taught in many Indian universities at the Master's level and the Department of English at NEHU has also been teaching this course since the early eighties. Our students are thus given an opportunity to study the literature of a country other than Britain. Many of our students have gone on to do M.Phil and Ph. D. in American Literature.
In these two courses, students are required to read certain classics of American Literature spanning almost 150 years, beginning from the transcendentalists to the end of the nineteenth century.
In designing these two courses, care has been taken to include as many texts as possible, which are representative of the different ages and genres of American Literature.

**Reference to the context question compulsory**

**Unit I**

a) Ralph Waldo Emerson:  
   i) The Divinity School Address  
   ii) The American Scholar  
   iii) Nature

**Unit II**
a) Edgar Allan Poe: The following –
   i) The Fall of the House of Usher
   ii) The Raven
   iii) The Philosophy of Composition

b) Nathaniel Hawthorne: *The Scarlet Letter*

c) Herman Melville: *Moby Dick*

**Unit III**

a) Mark Twain: *Adventures of Huckleberry Finn*

b) Henry James: *Portrait of a Lady*

**Unit IV**

a) Walt Whitman:  
   i) Song of Myself  
   ii) I Hear America Singing  
   iii) I Sing the Body Electric  
   iv) I Hear It Was Charged Against Me  
   v) Over the Carnage Rose Prophetic a Voice

b) Emily Dickinson: The following poems –
   i) I have a King, Who does not speak  
   ii) I Felt a Funeral in My Brain  
   iii) Because I Could Not Stop for Death  
   iv) Behind Me Dips Eternity  
   v) I Heard a Fly Buzz  
   vi) Why do they shut Me Out of Heaven?  
   vii) I meant to have but modest needs  
   viii) Tie the String to my Life, My Lord

**Suggested Reading:**


**SECOND SEMESTER**

**ENG: C 106 – POETRY II (Core Course) 4 Credits**

This course comprises the Romantic and Victorian poets. It involves a close study of the Romantic Movement in English poetry associated with Wordsworth, Coleridge, Shelley and Keats as well as offering an insight into the social and historical factors that nurtured this milieu. It moves on to Victorian poets such as Browning, Tennyson, and Hardy, offering the students scope to view their poetry against the background of a clash between Science and Religion, Faith and Skepticism, Hope and Despair. The prescribed poems embody these themes in a variety of interesting ways. All the poems in this course are meant for detailed study.

**Reference to the context question compulsory**

**Unit I**
Blake: *Songs of Innocence and Songs of Experience*

**Unit II**
a) Wordsworth:
   i) Tintern Abbey
   ii) Ode on Intimations of Immortality
   iii) *The Prelude*, Book I

b) Keats:
   i) Bards of Passion and of Mirth
   ii) Ode to a Nightingale
   iii) Ode on a Grecian Urn
   iv) Ode to Autumn

**Unit III**
Tennyson:
   i) The Lotos-Eaters
   ii) Ulysses
   iii) To Virgil
iv) Tears, Idle Tears

Thomas Hardy:
  i) Neutral Tones
  ii) Beyond the Last Lamp
  iii) Oxen
  iv) The Going
  v) Under the Waterfall

Unit IV
Browning:
  i) Rabbi Ben Ezra
  ii) Prospice
  iii) The Bishop Orders His Tomb...
  iv) Fra Lippo Lippi

Suggested Reading:

Bate, Jonathan: Shakespeare and the English Romantic Imagination, Oxford, OUP, 1986
Hasan, Nooral: Thomas Hardy: The Sociological Imagination, Delhi, Macmillan, 1982
Manning, Peter: Reading Romantics: Texts and Contexts, New York, Viking, 1990
Neil, E: Trail by Ordeal: Thomas Hardy and the Critics, Drawer, Columbia Camden House, 1999
Thompson, E.P: Witness Against the Beast and Moral Law, Cambridge, Harvard University Press, 1993
ENG: C 107 – FICTION II (Core Course) 4 Credits

The last decades of the 19th and the first of the 20th century marked a period of transition during which the novel underwent radical changes in form in the hands of its best practitioners. The changes were not related to literary tradition and technique alone, but were psychological, sociological, epistemological and cosmological that radically transformed the novel as an art form. The course studies the major novels that reflect these changes.

Unit I
a) Henry James: ‘The Jolly Corner’
b) Conrad: Lord Jim

Unit II
D. H. Lawrence: Sons and Lovers

Unit III
E.M. Forster: A Passage to India

Unit IV
a) Virginia Woolf: To the Lighthouse
b) James Joyce: A Portrait of the Artist as a Young Man

Suggested Reading:


**ENG: C 108 – DRAMA II (Core Course) 4 Credits**

This course is a continuation of Drama I. It will deal with English drama from the late seventeenth to the early twentieth centuries. Representative texts will be studied to show the development of drama during the period concerned and their relevance today.

**Reference to the context question compulsory**

**Unit I**
John Dryden: *All for Love*

**Unit II**
Aphra Behn: *The Rover*

**Unit III**

a) William Congreve: *The Way of the World*
b) Richard B. Sheridan: *The School for Scandal*

**Unit IV**

a) G. B. Shaw: *Arms and the Man*
b) J.M. Synge: *The Playboy of the Western World*

**Suggested Reading:**

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The Casebook Series on the prescribed texts.

**ENG: C 109 – LITERARY THEORY & CRITICISM II (Core Course) 2 Credits**

This Course is a continuation of Literary Theory and Criticism I and is intended to expose students to the neo-classical period linking the classic to the neo-classic critical thought.

**Unit I**
Philip Sydney: *An Apologie for Poetrie*

**Unit II**
a) Dryden: ‘French vs English Plays’ from *An Essay of Dramatic Poesy*

b) Samuel Johnson: ‘Preface to Shakespeare’

**Suggested Reading:**
ENG: O 110 – COMMONWEALTH LITERATURE (Open Course -Option A) 4 Credits

This course introduces students to a complex of cultural narratives in English and to the ‘writerly’ strategies employed by six novelists to interrogate the experience of the colonized/diasporic. Reading/discussion of these texts shall draw on the discourse of post-colonial literary theories.

Unit I
a) Alan Paton: Cry, the Beloved Country
b) Nadine Gordimer: My Son’s Story

Unit II
a) Chinua Achebe: No Longer at Ease
b) Ngugi Wa Thiongo: A Grain of Wheat

Unit III
V.S. Naipaul: A House for Mr. Biswas

Unit IV
Salman Rushdie: Midnight’s Children

Suggested Reading:


**ENG: O 110 – World Literature in Translation (Open Course- Option B) 4 Credits**

World Literature in Translation has emerged as a viable category of literary studies. The course aims at familiarising students with contemporary literary classics originally written in languages such as Norwegian, French, German, Italian and Spanish. Besides covering the genres of drama, novel and poetry, the course also introduces students to literary techniques and styles like magic realism, epic theatre, commedia dell’arte and literature of the absurd.

**Unit I**
a)Ibsen: *A Doll’s House*
b)Brecht: *Mother Courage*

**Unit II**
Dario Fo: *Accidental Death of an Anarchist*

**Unit III**
a) **Albert Camus**: *The Outsider*
b) **Gabriel Garcia Marquez**: *Chronicle of a Death Foretold*

**Unit IV**
a) Pablo Neruda:
   i) Everyday You Play
   ii) Poetry
   iii) I’m Explaining a Few Things
   iv) Ode to a Tomato
   v) Walking Around
   vi) Fable of the Mermaid and the Drunks

b) Rainer Maria Rilke:
   i) Fear of the Inexplicable
   ii) Falling Stars
   iii) The Panther
   iv) Loneliness
   v) You Who Never Arrived
   vi) Duino Elegies: The Fourth Elegy

Suggested Reading:


**THIRD SEMESTER**

**ENG: C 111 - POETRY III (Core Course) 4 Credits**

The course is structured to acquaint students with Modernism in general and Modern English Poetry in particular. Students are expected to have some knowledge of the history of Modern Poetry, and how the Imagist movement and French symbolist poetry have influenced its course. Beginning with Hopkins, the ‘proto-Modernist’ nineteenth-century poet, and ending with Heaney, a poet firmly rooted in the Irish countryside, the course is aimed at representing the complexity and exciting diversity of Modern English Poetry. All the poems in this course are for detailed study.
Reference to the context question compulsory

Unit I
a) Hopkins:
   i. ‘God’s Grandeur’
   ii. ‘The Windhover’
   iii. ‘Pied Beauty’
   iv. ‘As Kingfishers Catch Fire, Dragonflies Draw Flame’
   v. ‘Felix Randal’

b) Yeats:
   i. ‘Adam’s Curse’
   ii. ‘Easter, 1916’
   iii. ‘The Second Coming’
   iv. ‘Sailing to Byzantium’
   v. ‘Among School Children’

Unit II

Unit III
a) Auden:
   i. ‘September 1, 1939’
   ii. ‘The Unknown Citizen’
   iii. ‘Musée des Beaux Arts’
   iv. ‘The Shield of Achilles’
   v. ‘In Memory of W. B. Yeats’

Unit IV
a) Dylan Thomas:
   i. ‘The Force that through the Green Fuse Drives the Flower’
   ii. ‘And Death Shall Have no Dominion’
   iii. ‘Poem in October’
   iv. ‘Fern Hill’
   v. ‘Do Not Go Gentle into that Good Night’

b) Seamus Heaney:
   i. ‘Digging’
   ii. ‘Mid-term Break’
   iii. ‘Punishment’
   iv. ‘Twice Shy’
   v. ‘Casualty’

Suggested Reading:


**ENG: C 112 – SHAKESPEARE I (Core Course) 2 Credits**

This course is designed to acquaint students with the full range of Shakespeare’s dramatic and poetic genius. It includes two tragedies, two comedies, one problem play and one history play, all meant for detailed study.

*Reference to the context question compulsory*

**Unit I**

*Macbeth*

*King Lear*

**Unit II**

*The Taming of the Shrew*

*Suggested Reading:*


**Arden edition of the plays of Shakespeare.**

**ENG: C 113 – Literary Theory & Criticism III (Core Course) 4 Credits**

This course starts with Romantic critics like Coleridge and Shelley, embraces nineteenth and early twentieth century critics like Arnold, Pater and Bradley, proceeds to the founders of the Anglo-American New Criticism like Eliot and Richards and then includes the two representative practitioners of what is known as Transitionist Criticism like Frye and Kermode. Thus this course covers a long and important phase in the development of literary theory and criticism.

**Unit I**

a) Coleridge: *Biographia Literaria*, Chapters XIII, XIV, XVII, XVIII
b) Shelley: “A Defence of Poetry"

**Unit II**

a) Arnold: “The Study of Poetry”
b) A. C. Bradley: “Poetry for Poetry’s Sake”
c) Henry James: “The Art of Fiction"

**Unit III**

a) I. A. Richards: “The Imagination”
b) T. S. Eliot: “To Criticize the Critic”

**Unit IV**

a) Northrop Frye: “Myth, Fiction and Displacement”
b) Frank Kermode: “Dissociation of Sensibility: Modern Symbolist
   Readings of Literary History”

**Suggested Reading:**

This paper is a continuation of American Literature I. It will include texts of the 20th century which explore the gradual disillusionment about the American Dream. Some of the texts are by African American writers to introduce to students the multi-cultural aspects of American Literature.

**Unit I**

a) Scott Fitzgerald: *The Great Gatsby*

b) William Faulkner: *The Sound and the Fury*

**Unit II**

a) Ralph Ellison: *Invisible Man*

b) Saul Bellow: *Henderson the Rain King*

**Unit III**

a) Robert Frost: The following poems –
   i) Mending Wall
   ii) Home Burial
   iii) After Apple Picking
   iv) Death of a Hired Man
   v) West Running Brook
   vi) Oven Bird

b) Sylvia Plath: The following poems –
   i) The Colossus
   ii) Cut
   iii) Lady Lazarus
   iv) Edge
   v) *Three Women*: A Poem for Three Voices
   vi) Purdah

**Unit IV**

a) Eugene O'Neill: *Long Day’s Journey into Night*

b) Arthur Miller: *The Crucible*

**Suggested Reading:**

**ENG: O 115 –CONTEMPORARY INDIAN FICTION IN TRANSLATION (Open Course – OptionA) 4 Credits**

In recent years, Indian Fiction in Translation has emerged as an important category of literary studies. The course includes texts originally written in such various languages as Hindi, Kannada, Bengali, Assamese and Urdu.

**Unit I**


**Unit II**


**Unit III**

b) Indira Goswami: *Under the Shadow of Kamakhya*

**Unit IV**


**Suggested Reading:**


**ENG: O 115 – WOMEN’S WRITING (Open Course - Option B) 4 Credits**

Recent years have witnessed the recognition given to Feminism as a relevant critical tool for the study of Literature. By introducing this optional course in 1999, the Department of English has incorporated this important area in its syllabus in order to keep abreast of emerging trends in literary discourse.

Grouping women writers for critical study in this course is to create space within the literary canon for women as producers of literary meaning. Our focus here is the history, styles, themes, genres and structures of writing by women. Texts chosen for study are drawn from a spectrum of diverse cultures, enabling the discerning student to trace the ascent of the ‘other’.

**Unit I**

a) Virginia Woolf: ‘A Room of One’s Own’

**Unit II**

a) Toni Morrison: *Beloved*

b) Margaret Atwood: *The Handmaid’s Tale*

**Unit III**

a) Arundhati Roy: *The God of Small Things*
b) Bharati Mukherjee: Short Stories -
   i) A Wife’s Story
   ii) Jasmine

Unit IV
a) Judith Wright:

   i) Woman to Man
   ii) The Harp and the King
   iii) Request to a Year
   iv) South of My Days
   v) Typists in the Phoenix Building
   vi) The Old Prison

b) Imtiaz Dharker

i) At The Lahore Karhai
   ii) Battle-line
   iii) Making Lists
   iv) Minority
   v) Postcards from God (1)
   vi) Purdah (1)

Suggested Reading:


(The essays on Tony Morrison & Margaret Atwood)


FOURTH SEMESTER

ENG: C 116 – FICTION III (Core Course) 4 Credits

The course studies six major contemporary novelists and covers the course of the novel from Greene’s symbolic melodrama through Amis’s “Comedy of Manners” to Fowles’ *The French Lieutenant’s Woman*.

**Unit I**
George Orwell: *1984*

**Unit II**
Graham Greene: *The Heart of the Matter*

**Unit III**

a) William Golding: *Lord of the Flies*  
b) Kingsley Amis: *Lucky Jim*

**Unit IV**

a) Alan Sillitoe: *The Loneliness of the Long-Distance Runner*  
b) J. Fowles: *The French Lieutenant’s Woman*

**Suggested Reading:**


**ENG: C 117 – DRAMA III (Core Course) 4 Credits**

Drama III is a continuation of the Drama I and Drama II Courses. It covers Post War British plays. Through a close reading of six representative playwrights, patterns of development are traced to identify the age, as it is witness to poetic drama, theatre of the absurd, theatre of protest and feminist theatre.

**Reference to the context question compulsory**

**Unit I**
T.S. Eliot: *The Family Reunion*

**Unit II**
Samuel Beckett: *Waiting for Godot*

**Unit III**
John Osborne: *Look Back in Anger*
Harold Pinter: *The Dumb Waiter*

**Unit IV**
Arnold Wesker: *Roots*
Caryl Churchill: *Top Girls*

**Suggested Reading:**


**ENG: C 118 – SHAKESPEARE II (Core Course) 2 Credits**

This course is designed to acquaint students with the full range of Shakespeare’s dramatic and poetic genius. It includes two tragedies, two comedies, one problem play and one history play, all meant for detailed study.

**Reference to the context question compulsory**

**Unit I**  
Henry IV, Part I

**Unit II**  
*The Tempest*  
*Measure for Measure*

**Suggested Reading:**


**Arden edition of the plays of Shakespeare.**

**ENG: C 119 – Literary Theory & Criticism IV (Core Course) 4 Credits**

This course is intended to cover as many dimensions of twentieth century literary theory and criticism as possible. While the first essay discusses the central concerns and emphases of the whole tradition of literary theory and criticism from the fourth century BC to the end of the 1950s, the second essay highlights the theoretical significance of “technique” in twentieth century criticism. The other essays, respectively, deal with literary-critical issues in psychoanalytic criticism, Marxist criticism, feminist criticism, structuralist criticism, poststructuralist criticism and culture criticism. The three courses (IV, XI and XV) on literary theory and criticism have to be seen as constituting an integrated whole and as a whole they are intended to familiarize students with the various turns and twists in the evolution of literary theory and criticism as an indispensable part of literary studies from the classical period to the modern times.

**Unit I**

a) M.H. Abrams: “Orientation of Critical Theories”

b) Mark Schorer: “Technique as Discovery”

c) Carl G. Jung: “Psychology and Literature”

**Unit II**

a) Raymond Williams: “Realism and the Contemporary Novel”

b) Jonathan Culler: “Structuralism and Literature”

**Unit III**

a) Elaine Showalter: “Towards a Feminist Poetics”


**Unit IV**

a) Roland Barthes: “The Death Of The Author”

b) Aijaz Ahmed: “Literary Theory and Third World Literature”: Some Contexts
Suggested Readings:


Lentricchia, Frank and McLaughlin, Thomas (eds.), *Critical terms for literary study*. Chicago: Univ. of Chicago Press. 1990


**ENG: C 120 – Environment & Indian Writing in English (Core Course) 4 Credits**

The course covers a new and expanding area of English studies. It is especially relevant to Indian students of literature in English. The texts include all the major voices of Indian fiction and poetry in English, beginning with the pioneers of the novel and poetry in English and coming down to recognized present-day writers like Anita Desai and Jayanta Mahapatra. The course also includes a text concerning environment literature.

**Unit I: Environment**

a) Ruskin Bond: *Book of Nature*

**Unit II**

a) Mulk Raj Anand: *Untouchable*
b) Raja Rao: *Kanthapura*

**Unit III**

a) R.K. Narayan: *The Guide*
b) Anita Desai: *In Custody*

**Unit IV**

a) Nissim Ezekiel:
   i. ‘A Time to Change’
   ii. ‘Enterprise’
   iii. ‘Night of the Scorpion’
   iv. ‘Poet, Lover, Birdwatcher’
   v. ‘Goodbye Party for Miss Pushpa T. S.’
b) A. K. Ramanujan:
   i. ‘Of Mother, Among Other Things’
   ii. ‘A River’
   iii. ‘Small-scale Reflections on a Great House’
   iv. ‘Obituary’
   v. ‘Elements of Composition’

c) Kamala Das:
   i. ‘An Introduction’
   ii. ‘The Old Playhouse’
   iii. ‘Ghanashyam’
   iv. ‘The Wild Bougainvillae’
   v. ‘Jaisurya’

d) Jayanta Mahapatra:
   i. ‘Dawn at Puri’
   ii. ‘Hunger’
   iii. ‘The Abandoned British Cemetery at Balasore’
   iv. ‘The Captive Air of Chandipur-on-Sea’
   v. ‘Possessions’

Suggested Reading:

King, Bruce. Three Indian Poets. 2nd ed. New Delhi: OUP, 2005.


The Environment component is of 1 credit
Time Table effective from 19 February 2009
Second Semester

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*Note: Tutorials: NS/NG/US/KSN
Library: NS/NG/US/KSN
Handwritten signature: Esther Syiem*