



Syllabus  
For B.A. 5<sup>th</sup> Semester Courses in English  
(June 2021 onwards)

- Contents:
- Syllabus for Courses
  - AENG0501 – Fiction: Richardson to Hardy
  - AENG0502 – Twentieth Century British Poetry
  - AENG0503 – Literature and the Self
  - AENG0504 – English Poetry (1550-1750)
  - AENG0505 – Literary Theory and Criticism
  - AENG0506 – Narratives of Ideology and Conflict
- Evaluation and Assessment guidelines.

### **Learning Objectives:**

1. 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.
2. To consider these 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 1: The Rise of the Novel**

**(15 lectures)**

- 1.1. The novel in the 18<sup>th</sup> century
- 1.2. The picaresque, epistolary, didactic, sentimental and experimental novel (selections from Defoe, Richardson, Fielding and Sterne) picaresque, epistolary, didactic, sentimental and experimental novel (selections from Defoe, Richardson, Fielding and Sterne)
- 1.3. The Gothic novel (selections from Walpole, Monk Lewis, Anne Radcliffe)
- 1.4. The Romantic novel (selections from the Bronte sisters, George Eliot, W. M. Thackeray, Elizabeth Gaskell, Henry Gissing)
- 1.5. The Rise of Victorian short fiction; the contribution of prose writers (selections from Charles Lamb, John Ruskin, Walter Pater)

#### **Unit 2**

**Text for detailed study in relation to the background: Charlotte Bronte, *Jane Eyre* or Emily Bronte: *Wuthering Heights***

**(15 lectures)**

#### **Unit 3**

**Text for detailed study in relation to the background: Charles Dickens, *Hard Times* OR *A Christmas Carol***

**(15 lectures)**

#### **Unit 4**

**Text for detailed study in relation to the background: George Eliot, *Silas Marner* or Thomas Hardy, *The Return of the Native***

**(15 lectures)**

#### **List Of Recommended Reference Books ( list based on most recent date of publication to oldest)**

1. Watt, Ian. *The Rise of the Novel*, The Bodley Head, 2015.
2. Shattock, Joanne. *The Cambridge Companion to English Literature, 1830-1914*. Cambridge University Press, 2010.
3. Leavis, F. R. *The Great Tradition*, Faber and Faber, 2008.
4. Doody, Margaret. *The True Story of the Novel*. 1996
5. Poovey, Mary. *Making a Social Body: British Cultural Formation, 1830-1864*, 1995.
6. Pollard, Arthur. *The Victorians*. Penguin, 1993.
7. Ford, Boris. *The New Pelican Guide to English Literature, Vol. 5-8*. Penguin Books, 1982.
8. Van Ghent, Dorothy. *The English Novel, Form and Function*. 14<sup>th</sup> ed. Harper and Row, 1982.
9. Daiches, David. *A Critical History of English Literature*, Vol. II-IV. Allied Publishers, 1968.
10. Kettle, Arnold: *An Introduction to the English Novel, Vol.I: To George Eliot / 2nd ed*. Hutchinson, 1967.
11. Kettle, Arnold : *An Introduction to the English Novel, Vol.II: Henry James to the present day*, Hutchinson, 1967.

**AENG0501**

**Evaluation: Total marks per course - 100.**

**CIA- 40 marks**

CIA 1: Written test -20 marks

CIA 2: Assignments or Presentations -20 marks

**End Semester Examination – 60 marks**

Total four questions (with internal choice) with one question from each unit (15 marks each) to be answered. Total marks per question with choice – 30.

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**Template for AENG0501 course End Semester examination in Semester 5**

<b>UNITS</b>	<b>KNOWLEDGE</b>	<b>UNDERSTANDING</b>	<b>APPLICATION and ANALYSIS</b>	<b>TOTAL MARKS-Per unit</b>
<b>1</b>	04	05	06	15
<b>2</b>	04	05	06	15
<b>3</b>	04	05	06	15
<b>4</b>	04	05	06	15
<b>-TOTAL - Per objective</b>	16	20	24	<b>60</b>
<b>% WEIGHTAGE</b>	26	34	40	<b>100%</b>

**Subject: English**

**Class: T.Y.B.A.**

**Course Code: AENG0502**

**Title: Twentieth Century British Poetry**

**Learning Objectives:**

1. 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.

2. 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 poetry (Edwardian and Georgian poetry; Imagism).

**Total number of lectures: 60**

**Unit 1: An overview of modernism**

**(15 lectures)**

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 poetry (Edwardian and Georgian poetry; Imagism).

**Unit 2 Early Modern Poets**

**(15 lectures)**

2.1. World War I Poets

2.2 T. S. Eliot

2.3. Readings from Essays on Poetry: Eliot, *Tradition and the Individual Talent*; Ezra Pound *A Retrospect*; *The Chinese Ideogram*

**Unit 3 Yeats and the Poets of the Thirties and Forties**

**(15 lectures)**

3.1. W. B. Yeats

3.2. Poets of the Thirties (Auden, Spender, Day Lewis, MacNeice)

3.3. Dylan Thomas and the Poets of the Forties

3.4. Readings from Essays on Poetry: Yeats, *A General Introduction for my Work*; Dylan Thomas, *Notes on the Art of Poetry*

**Unit 4 The Late Modern, Contemporary and New Poets**

**(15 lectures)**

4.1. Movement and Group Poets (Philip Larkin, Thom Gunn)

4.2. Poets of Non-British Origin (Derek Walcott, David Dabydeen, Kamau Braithwaite, John Agard, Grace Nichols)

4.3. Women Poets (Carol Ann Duffy, Wendy Cope)

**List Of Recommended Reference Books (list based on most recent date of publication to oldest)**

1. Leavis, F. R. *New Bearings in English Poetry*. Faber and Faber, 2008.

2. Corcoran, Neil. *The Cambridge Companion to English Poetry*. Cambridge University Press, 2007.
3. Childs, Peter. *The Twentieth Century in Poetry*. Routledge, 1999
4. Ford, Boris. *The New Pelican Guide to English Literature*. Penguin Books, 1982.
5. Daiches, David. *Poetry and the Modern World*. Octagon, 1978.
6. Fraser, G. S. *The Modern Writer and His World*. Penguin, 1970.
7. Daiches, David. *A Critical History of English Literature*, Vol. II. Allied Publishers, 1968

**AENG0502**

**Evaluation: Total marks per course - 100.**

**CIA- 40 marks**

CIA 1: Written test -20 marks

CIA 2: Assignments or Presentations -20 marks

**End Semester Examination – 60 marks**

Total four questions (with internal choice) with one question from each unit (15 marks each) to be answered. Total marks per question with choice – 30.

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**Template for AENG0502 course End Semester examination in Semester 5**

UNITS	KNOWLEDGE	UNDERSTANDING	APPLICATION and ANALYSIS	TOTAL MARKS-Per unit
1	04	05	06	15
2	04	05	06	15
3	04	05	06	15
4	04	05	06	15
<b>-TOTAL - Per objective</b>	16	20	24	<b>60</b>
<b>% WEIGHTAGE</b>	26	34	40	<b>100%</b>

**Subject: English**

**Class: T.Y.B.A.**

**Course Code: AENG0503**

**Title: Literature and the Self in Modernist European Writing**

**Learning Objectives:**

1. To examine critically the construction of the self in modernist British literature.
2. To question the biases and assumptions of such constructions.

3. To consider other modes and manifestations of the Self.

**Total number of lectures: 45**

**Unit 1: Introduction**

**(15 lectures)**

1.1. A discussion of essential questions such as "What is the self?" How are identity and self-identity produced in different historical periods and in different social and cultural contexts? How do these issues impact "writing the self"? The philosophical and psychological aspects of such questions. These discussions will form the critical perspective for the readings and texts for detailed study.

1.2. A brief look at traditional writings about the self, namely, autobiography and life-writings (letters, memoirs, diaries), and the type of selfhood that writers have been able to construct for themselves using notions of subjectivity and identity, in the modern period.

Selections from: Dostoevsky, *Notes From the Underground*; Oscar Wilde, *De Profundis*; James Joyce, *A Portrait of the Artist as a Young Man*, Thomas Mann, *Death in Venice*, Virginia Woolf, *A Room of One's Own*, Arthur Koestler, *Darkness at Noon*, Jean-Paul Sartre, *No Exit*, Simone de Beauvoir, *The Second Sex*, Italo Svevo, *Zeno's Conscience*, Anais Nin, *The Diaries of Anais Nin*, Andre Gide, *Journal*, Albert Camus, *The Outsider / the Plague*

**Unit 2:Text for detailed study: Kafka, *The Metamorphosis* (15 lectures)**

**Unit 3:Text for detailed study: Jean Anouilh, *Antigone*, OR Jean-Paul Sartre, *Dirty Hands* (15 lectures)**

**Unit 4: Text for detailed study: Luigi Pirandello, *Six Characters in Search of an Author* (15 lectures)**

**List Of Recommended Reference Books ( list based on most recent date of publication to oldest)**

1. Reynolds, Dwight, (ed.). *Interpreting the Self: Autobiography in the Arabic Literary Tradition*, University of California, 2001
2. Barros, Carolyn, *Autobiography: Narrative of Transformation*, University of Michigan, 1998
3. Olney, James. *Memory and Narrative: The Weave of Life-Writing*, University of Chicago, 1998
4. Buckley, Jerome Hamilton. *The Turning Key: Autobiography and the Subjective Impulse Since 1980*, Harvard University, 1994
5. Wu, Pey-Yi, *The Confucian's Progress: Autobiographical Writings in Traditional China*, Princeton University, China, 1990.
6. Lavine, T. Z. *From Socrates to Sartre: The Philosophic Quest*. Bantam Books, U.S.A., 1984

**AENG0503**

**Evaluation: Total marks per course - 100.**

**CIA- 40 marks**

CIA 1: Written test -20 marks

CIA 2: Assignments or Presentations -20 marks

**End Semester Examination – 60 marks**

Total three questions (with internal choice) with one question each from units 2-4 (20 marks each) to be answered. Total marks per question with choice – 40

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**Template for AENG0503 course End Semester examination in Semester 5**

<b>UNITS</b>	<b>KNOWLEDGE</b>	<b>UNDERSTANDING</b>	<b>APPLICATION and ANALYSIS</b>	<b>TOTAL MARKS- Per unit</b>
<b>1</b>	03	07	10	20
<b>2</b>	03	07	10	20
<b>3</b>	03	07	10	20
<b>-TOTAL - Per objective</b>	09	21	30	<b>60</b>
<b>% WEIGHTAGE</b>	15	35	50	<b>100%</b>

**Subject: English**

**Class: T.Y.B.A.**

**Course Code AENG0504**

**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 expression in other art forms.

**Total number of lectures: 60**

**Unit 1: Introduction**

- 1.1. 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
- 1.2. Prose (Sidney, Lyly, Bacon, Bunyan, King James' Bible) Detailed study: Augustan Prose (from Addison, Johnson) **(15 lectures)**

**Unit 2: Elizabethan Poetry**

- 2.1. The Sonnet (Wyatt, Surrey, Daniel, Drayton)  
Detailed Study: Sidney, Spenser, Shakespeare
- 2.2. The Lyric and the Pastoral (Campion, Ben Jonson, Spenser)
- 2.3. The Epic (from Spenser, *The Faerie Queene*)  
Detailed study: Milton, *Paradise Lost, Book I.* **(15 lectures)**

**Unit 3: Metaphysical Poetry**

- 3.1. Religious and mystical Poetry  
Detailed study: Donne, Herbert, Vaughan
- 3.2. Love Poetry: Metaphysical and Cavalier (Suckling, Herrick, Lovelace)  
Detailed Study: Donne, Marvell **(15 lectures)**

**Unit 4: Satirical Poetry: the mock-epic** **(15 lectures)**

Detailed Study: from the works of John Dryden

**List Of Recommended Reference Books ( list based on most recent date of publication to oldest)**

1. Zwicker, Steven N. *The Cambridge Companion to English Literature, 1650-1740.* Cambridge University Press, 1998.
2. Ford, Boris. *The New Pelican Guide to English Literature.* Penguin Books, 1982
3. Daiches, David. *A Critical History of English Literature*, Vol. II-III. Allied Publishers, 1968
4. Pinto, Vivian de Sola. *The English Renaissance 1510-1688.* Cresset, 1966
5. Lewis, C. S. *A Preface to Paradise Lost.* OUP, 1961.
6. Sutherland, James. *English Satire.* Indiana University Press, 1958.



7. Gardner, Helen. *The Metaphysical Poets*. Penguin, 1957  
 8. Tillyard, E. M. W. *The Elizabethan World Picture*. Vintage, 1956

**AENG0504**

**Evaluation: Total marks per course - 100.**

**CIA- 40 marks**

CIA 1: Written test -20 marks

CIA 2: Assignments or Presentations -20 marks

**End Semester Examination – 60 marks**

Total four questions (with internal choice) from each of the units (15 marks each) to be answered. Total marks per question with choice – 30

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**Template for AENG0504 course End Semester examination in Semester 5**

UNITS	KNOWLEDGE	UNDERSTANDING	APPLICATION and ANALYSIS	TOTAL MARKS-Per unit
1	04	05	06	15
2	04	05	06	15
3	04	05	06	15
4	04	05	06	15
<b>-TOTAL - Per objective</b>	16	20	24	<b>60</b>
<b>% WEIGHTAGE</b>	26	34	40	<b>100%</b>

**Subject: English**  
**Class: T.Y.B.A.**  
**Title: Literary Theory and Criticism**

**Course Code: AENG0505**

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.

**Total number of lectures: 60**

**Unit 1: Introduction**

**(15 lectures)**

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

**Unit 2: Critical Approaches**

**(15 lectures)**

Formalism  
Psychological and Psychoanalytic Approaches  
Marxism and Cultural Materialism  
Gender Studies and Queer Theory

**Unit 3 : Practical Criticism**

**(15 lectures)**

**Unit 4: Critical Approaches: An Introduction**

**(15 lectures)**

1. Spatial Criticism
2. New Historicism
3. Reader Response Theories
4. Ecocriticism

**List Of Recommended Reference Books ( list based on most recent date of publication to oldest)**

1. Richter, David. Ed. *The Critical Tradition: Classic Texts and Contemporary Trends*. 3<sup>rd</sup> ed. Boston: Bedford / St. Martin's, 2007
2. Klages, Mary. *Literary Theory: A Guide for the Perplexed*. A & C Black, 2006.
3. Tyson, Lois. *Critical theory Today: A user-friendly guide*. Routledge, 2006
4. Habib, M.A.R. *A History of Literary Criticism and Theory: from Plato to the Present*. Blackwell, 2005
5. Guerin et al. *A Handbook of Approaches to Literary Criticism*. OUP, 2005.
6. Hamer, Enid: *The Metres of English Poetry*. Methuen, 1966.
7. Preminger et al: *The Princeton Encyclopaedia of Poetics*, Princeton, 1956.

**ASSESSMENT:** CIA 1 – UNIT I; CIA 2 – Assignment: Practical Criticism exercise  
OR, Term Paper - 40 marks

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**Template for AENG0505 course End Semester examination in Semester 5**

<b>UNITS</b>	<b>KNOWLEDGE</b>	<b>UNDERSTANDING</b>	<b>APPLICATION and ANALYSIS</b>	<b>TOTAL MARKS- Per unit</b>
<b>1</b>	04	05	06	15
<b>2</b>	04	05	06	15
<b>3</b>	04	05	06	15
<b>4</b>	04	05	06	15
<b>-TOTAL - Per objective</b>	16	20	24	<b>60</b>
<b>% WEIGHTAGE</b>	26	34	40	<b>100%</b>

**Subject: English**

**Class: T.Y.B.A.**

**Title: Narratives of Conflict: Ideology and Resolution**

**Course Code: AENG0506**

**(Applied Component)**

**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

**Total number of lectures: 45**

**Unit 1: Introduction**

**(15 lectures)**

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.

**Unit 2: Films**

**(15 lectures)**

2.1 Types of Conflict

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

2.2. Conflict as Aesthetics

The Battleship Potemkin; Breathless

2.3. Conflict in Youth Cultures and Subcultures: Conflict/resolution through music (Asian and

Caribbean Dub, Bangla Bands)

**Unit 3: Fiction**

**(15 lectures)**

3.1 Novels and short stories: J.M. Coetzee, Waiting for the Barbarians

Khaled Hosseini, The Kite Runner

Chimamanda Adichie, The Purple Hibiscus

Roma Tearne, Mosquito

Basharat Peer: short stories

3.2 Graphic novels – form and content- Maus, Persepolis

**List Of Recommended Reference Books (list based on most recent date of publication to oldest)**

1. Calvo Coressi, Peter. *World Politics since 1945*. Pearson Education, 2008

2. Sen, Amartya. *Violence, Identity and Poverty*. Journal of Peace Research, Vol. 45, no. 1, 2008.

3. UNICEF. *Will you listen? Young Voices from Conflict Zones*. 2007.

White, Kenneth R. *Scourge of Racism*. Journal of Black Studies, Vol 39, no. 3, 2007.

4. Foran, John. *Taking on Power: On the Origins of Third World Revolutions*, Cambridge University Press, 2005.

5. Hutchinson, John. *Nations as Zones of Conflict*, SAGE, 2005

6. Giles, Wenona Mary, Malathi de Alwis, Edith Klein, Neluka Silva, Maja Korac. *Feminists Under Fire: Exchanges Across War Zones, Between the Lines*, 2003.

**Template for AENG0506 course End Semester examination in Semester 5**

<b>UNITS</b>	<b>KNOWLEDGE</b>	<b>UNDERSTANDING</b>	<b>APPLICATION and ANALYSIS</b>	<b>TOTAL MARKS- Per unit</b>
<b>1</b>	03	07	10	20
<b>2</b>	03	07	10	20
<b>3</b>	03	07	10	20
<b>-TOTAL - Per objective</b>	09	21	30	<b>60</b>
<b>% WEIGHTAGE</b>	15	35	50	<b>100%</b>

Template for Evaluation of courses AENG0501, 0502, 0503, 0504, 0505 and 0506: CIA 2

**St. Xavier's College, Mumbai Courses: AENG0501, 0502, 0503, 0504, 0505 and 0606**

**Department of ENGLISH**

**Roll Number: \_\_\_\_\_**

**UID Number: \_\_\_\_\_**

**MARKS: \_\_\_\_/20**

Evaluation Grid for Courses: AENG0501, 0502, 0503, 0504, 0505 and 0506 - CIA 2 –  
Assignment / Presentation

<b>Criteria for evaluation of assignments/ presentations</b>	<b>Marks</b>	<b>80 – 100% Excellent</b>	<b>60 -80% Good</b>	<b>40 – 60% Satisfactory</b>	<b>20 – 40% Poor</b>	<b>0 – 20% Very Poor</b>
<b>Content: Introduction – Development – Conclusion – Bibliography</b>	<b>10</b>					
<b>Language, Style and Structure; Visual aids (for presentations); Effective Communication</b>	<b>10</b>					
<b>Total</b>	<b>20</b>	<b>Remarks (if any):</b>				
		<b>In case of group presentations, marks assigned for content would be the same for all group members.</b>				

**Evaluator's Name Signature and date**

**Name**

**Signature & date**

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