

**U.G. 3<sup>rd</sup> SEMESTER SYLLABUS**  
**DEPARTMENT OF ENGLISH**  
**COTTON UNIVERSITY**

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PAPER : ENG301C

**THE VICTORIAN AGE (1832—1901)**  
(Credits: 4+1+0=5)

**Lectures: 64**

**Objectives and Learning Outcome:**

This paper aims to introduce the students to the major socio-political and historical milestones of the period. An effort has been made to acquaint the students to the socio-cultural worldviews of the milieu while familiarising them to the major literary genres and figures of the period. The choice of texts has been done with a view to emphasize how doubts, conflicts and contradictions marked the times to underscore the trends which exerted a significant shaping influence upon the radical thought process in the approaching century

**UNIT 1: Social, Political and Literary Background (12 lectures)**

**(a) Social and Political Background**

- Chartism, Condition of England
- Trade Unions, Laissez-faire
- Corn Law 1815, Reform Act 1832, Poor Law 1834, Factory Act 1833
- Ten Hours Act 1847, Public Health Act 1857, Elementary Education Act 1870
- The Great Exhibition
- Hungry Forties
- Darwinism, Utilitarianism, Empiricism,
- Evangelicalism, Oxford Movement

**(b) Literary Background**

- Aestheticism (Art for Art Sake), Pre Raphaelites, Victorian Compromise, the Victorian Novel, Dramatic Monologue, Elegy

**UNIT 2: FICTION (13 lectures)**

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|-----------------|--|
| Charles Dickens | : <i>Great Expectations</i>  |
| Emily Bronte    | : <i>Wuthering Heights</i>   |
| Lewis Carroll   | : <i>Through the Looking Glass</i> (Chapter 1, Jabberwocky Poem & Chapter Six) |

**UNIT 3: POETRY (13 lectures)**

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|----------------------------|--|
| Alfred Lord Tennyson       | : “Ulysses,”* “Lady of the Shalott”    |
| Robert Browning            | : “Porphyria’s Lover,”* “Pippa Passes” |
| Matthew Arnold             | : “Dover Beach,”* “To Marguerite”      |
| Christina Rossetti         | : “Goblin Market”*                     |
| Dante G. Rossetti          | : “Blessed Damozel”                    |
| G. M. Hopkins              | : “God’s Grandeur”*                    |
| Elizabeth Barrett Browning | : ‘Love’                               |

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**UNIT 4: PROSE (13 lectures)**

Thomas Carlyle	:“Signs of Time”
Matthew Arnold	:“Preface to 1853 volume of Poems”
John Stuart Mill	: <i>The Subjection of Women</i> (Chapter I & II)

**UNIT 5: DRAMA (13 lectures)**

Oscar Wilde	: <i>The Importance of Being Earnest</i> *
J.M.Syngé	: <i>Playboy of the Western World</i>

**Note. \* marked texts are for detailed study**

**Recommended Readings:**

Asa Briggs. *A Social History of England*

Austin Wright (ed.), *Victorian Literature: Modern Essays in Criticism*.

Eric Hopkins, *Industrialisation and Society: A Social History, 1830-1951*.

John Sutherland, *The Stanford Companion to Victorian Fiction*.

Isobel Armstrong, *Victorian Poetry: Poetry, Politics, Poetics*.

Louis James, *The Victorian Novel*.

Valentine Cunningham, *Victorian Poetry*.

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**PAPER : ENG302C**

**THE MODERN PERIOD (1901 - 1939)**

**(Credits: 4+1+0=5)**

**Lectures: 64**

**Objectives and Learning Outcome:**

The aim of this paper is to introduce students to the socio-cultural and historical contexts of one of the most vibrant ages in English literature that was characterized by a breaking away from conventional modes of thinking, perceiving and representing. This was an age of literary innovations and experimentation in terms of form, genre and content. The selections of texts in this paper reflect this feature and the attempt is to enable the students to appreciate how literary works of the age reflected the spirit and upheavals of the times in which they were written.

**UNIT 1: Socio-Political and Cultural Contexts (10 lectures)**

- Intellectual and philosophical legacies of Darwin, Nietzsche and Freud
- The challenges to the Empire; Irish Home Rule
- The two World Wars and Britain between the two wars (politics, economy, social changes)
- Advancement in science and technology
- Women’s movement

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**UNIT 2: Artistic Experimentations (10 lectures)**

- Search for newer forms and genres to suit newer concerns and readership
- Modernist innovations in painting, architecture, music and literature/ Avant-garde
- Modernist artistic –isms (post-impressionism, imagism, expressionism, futurism, vorticism, cubism, dadaism, surrealism)
- Little magazines
- Space and Modern Literature
- Virginia Woolf . “Modern Fiction”

**UNIT 3: Poetry of the Modern Age (14 lectures)**

- W. H. Auden : “In Praise of Limestone”\*;  
W. B. Yeats : “The Second Coming”\*; “Leda and the Swan”; \*  
T. S. Eliot : “The Hippopotamus” “The Hollow man”  
Siegfried Sassoon : “How to Die”  
Wifred Owen : “Strange Meeting”  
Ezra Pound : “In a Station of the Metro”; “A Girl”\*;  
Rudyard Kipling : “The White Man’s Burden”

**UNIT 4: Dramatic Experimentations (14 lectures)**

- G. B. Shaw : *Pygmalion*  
T. S. Eliot : *Murder in the Cathedral*

**UNIT 5: Fiction (Novels & Short Stories) (16 lectures)**

- Joseph Conrad : *Heart of Darkness*  
D. H. Lawrence : “The White Stockings”  
Katherine Mansfield : “The Doll’s House”  
James Joyce : “The Dead”  
W. S. Maugham : “Rain”

**Note:\*** marked texts are for detailed study

**Recommended Reading:**

Anthea Trodd. *Women’s Writing in English: Britain 1900-1945.*

Arthur Symon. *The Symbolist Movement in Literature.*

Boris Ford. *The New Pelican Guide to English Literature Vol 7.*

Christopher Butler. *Modernism: A Very Short Introduction.*

Clement Greenberg. “Modernist Painting.”

David Bradshaw, Kevin J.H. Dettmar. *A Companion to Modernist Literature and Culture.*

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David Krasner. *A History of Modern Drama*. Vol. II.

Eric Bentley. *The Playwright as Thinker*.

Eric Hobsbawm. *The Age of Empire: 1875-1914*.

James Frazer. *The Golden Bough: A Study of Magic and Religion*.

Malcolm Bradbury and James McFarlane. *Modernism: A Guide to European Literature 1890-1930*.

Malcolm Bradbury. *The Social Context of Modern English Literature*.

Northrop Frye. "The Archetypes of Literature."

Paul Poplawski. *Encyclopedia of Literary Modernism*.

Peter Brooker. *Modernism/Postmodernism*. Longman Critical Readers.

Peter Childs. *Modernism. The New Critical Idiom*.

Raymond Williams. *Culture and Society: Coleridge to Orwell 1780-1950*.

Rita Felski. *The Gender of Modernism*.

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**PAPER : ENG303C**

**THE MODERN PERIOD-II (1940s and after)**  
(Credits: 4+1+0=5)

**Lectures: 64**

**Objectives and Learning Outcome:**

This paper shall aim to provide the social and cultural contexts of English literature post World War II. An effort has been made to accommodate the political and cultural contexts which played a significant role in shaping the intellectual and literary sensibilities of the time. The texts selected aims to enable the students to discern the primary features of the period made manifest through the literary output of the age.

**UNIT 1: A Socio-Historical and literary developments (16 Lectures)**

**Historical /Social/ Political Scene**

- Decline of Empire (India, Africa, Asia, Caribbean/ Hong Kong)
- Loss of Colonies
- Commonwealth
- Cold War
- Idea of Class/ Working Class
- End of Empire
- British crisis
- New Britain – the era of Globalisation

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**b) Literary developments**

- The War Poets
- The Movement Poets
- Angry young men
- the Absurd
- New World Order
- New Media
- Popular Culture
- Opening up of the Canon
- The Postmodern, (Historiographic meta-fiction, magic realism)
- Post-imperial/post-colonial, decolonisation/immigration
- Rise of cultural studies

**UNIT 2: Fiction (14 lectures)**

William Golding : *Lord of the Flies*

Patricia M.W. Barker : *Regeneration*

**UNIT 3: Drama (14 lectures)**

John Osborne : *Look Back in Anger\**

Samuel Beckett : *Waiting for Godot*

**UNIT 4: Short Stories (10 lectures)**

Angela Carter: "Wolf-Alice" from *The Bloody Chamber*

Hanif Qureshi: "We're Not Jews" from *Love in a Blue Time*

**UNIT 5: POETRY (10 lectures)**

Dylan Thomas: "Fern Hill", "Poem in October"\*

Philip Larkin: "Whitsun Weddings"\*, "Church Going\*"

Seamus Heaney: "Digging", "The Skunk\*"

Ted Hughes: "Hawk Roosting", "Telegraph Wires"\*

Carol Ann Duffy: "Medusa," "Little Red Cap" from *The World's Wife*

**Recommended Readings:**

Bruce King. *The Oxford English Literary History - The Internationalization of English Literature (Vol 13 – 1948 to 2000)*

Cheryl A. Malcom and David Malcolm (eds) *A Companion to British and Irish Short Story.*

Dominic Shellard. *British Theatre since the War.*

Eric Hobsbawm. *The Age of Extremes. 1914-1991. The Short Twentieth Century.*

John Russell Brown ed. *Modern British Dramatists: A Collection of Critical Essays.*

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Peter Buse. *Drama + Theory: Critical Approaches to Modern British Drama.*

Pramod K. Nayar. *A Short History of English Literature.*

Ronald Carter and John McRae (Eds): *The Routledge History of Literature in English.*

Simon Shepherd, and Peter Womack. *English Drama: A Cultural History.*

Stuart Hall, (ed) *Representations: Cultural Representations and Signifying Practices.*

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**(Skill Enhancement Course)**

**PAPER : ENG101SEC**

**INTRODUCTION TO CREATIVE WRITING**

**(Credits: 2+0+0=5)**

**Hours: 32**

**UNIT ONE: What Is Creative Writing? (8 Lectures)**

- definition, agencies, art and propaganda, imagination and writing, importance of reading

**UNIT TWO: The Art and Craft of Writing (8 Lectures)**

- Varieties of English, tropes and figures, formal and informal usage, playing with words

**UNIT THREE: Modes of Creative Writing (8 Lectures)**

- Writing to communicate, poetry, fiction and drama

**UNIT FOUR: Writing For the Media (8 Lectures)**

- Print, broadcast, advertising, the new media

**Recommended Text:**

Anjana Neira Dev, Anuradha Marwah, Swati Pal (eds) *Creative Writing: A Beginner's Manual.*

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