

<b>Programme</b>	<b>MA in English</b>
<b>Semester</b>	<b>2</b>
<b>Paper Number</b>	<b>8</b>
<b>Paper Title</b>	<b>Literary Theory I (60 MARKS) + Special Area: British Literature and Culture of the First World War (40 MARKS)</b>
<b>Paper Code</b>	<b>MENG 4204</b>
<b>Theory / Practical</b>	<b>Theory</b>
<b>No. of Credits</b>	<b>6</b>
<b>Course Objective</b>	<p>Literary Theory Course Objectives:</p> <ol style="list-style-type: none"> <li>1) This course aims to equip students with a comprehensive understanding of the major literary theories and movements that have shaped Western thought and artistic expression from the Classical period to the Modern era. Through a close reading of foundational texts and critical analysis, students will develop the skills to do the following:</li> <li>2) Identify and analyze key concepts within major literary theories and movements, including Classicism, Romanticism, Victorianism, and Modernism.</li> <li>3) Critically engage with primary texts by influential authors like Aristotle, Plato, Sidney, Wordsworth, Shelley, Arnold, Elio, and Woolf etc.</li> <li>4) Compare and contrast the distinctive characteristics of these literary periods and the influences they exerted on each other.</li> <li>5) Formulate and articulate well-supported arguments about the purpose, form, and impact of literature.</li> <li>6) Develop critical thinking and analytical skills essential for advanced literary study and research.</li> </ol> <p>British Literature and Culture of the First World War</p> <ol style="list-style-type: none"> <li>1) This course is designed to help students examine how the war was experienced and represented by individuals from various backgrounds, including combatants (British and Imperial), civilians on the home front, and those reflecting on the conflict in retrospect through memoir, autobiography, and fiction.</li> <li>2) It will help students analyze how writers adapted and innovated existing literary forms to capture the unprecedented realities of the war, exploring the evolution of the genre in response to the conflict.</li> <li>3) It will help students investigate how the war challenged and reshaped established notions of nationhood, class structure, gender roles, and the fundamental concepts of civilization, selfhood, and human reason.</li> <li>4) It will help students develop critical thinking and analytical skills through close reading, identifying key themes, and formulating well-supported arguments about the literary representations of the war and their broader social and historical contexts.</li> </ol>
<b>Programme Outcome</b>	<p>Literary Theory</p> <ol style="list-style-type: none"> <li>1) To enable students to deepen their knowledge and expertise in literary theory and criticism.</li> <li>2) To deepen students' understanding of the historical, cultural, and societal contexts that have shaped and continue to influence academic thinking in terms of literary theory and criticism in their areas of study.</li> <li>3) To contribute to their professional development by preparing them for various competitive examinations, choice of further courses of study, or research programmes of their choice.</li> <li>4). To promote ethical awareness and cultural sensitivity, enabling students to engage with diverse perspectives enabling them to confront life's challenges with courage and compassion.</li> <li>5) To develop students' ability to critically interpret, analyze, and evaluate issues and respond creatively to contemporary challenges.</li> <li>6) To equip students with research skills, including the ability to design and conduct independent research projects, analyze texts, and communicate findings effectively.</li> </ol> <p>War Literature</p> <ol style="list-style-type: none"> <li>1) To enable students to deepen their knowledge and expertise in British Literature and Culture of the First World War.</li> <li>2) To deepen students' understanding of the historical, cultural, and societal contexts that have shaped and continue to influence academic thinking in terms of war poetry and literature.</li> <li>3) To contribute to their professional development by preparing them for various competitive examinations, choice of further courses of study, or research programmes.</li> <li>4). To promote ethical awareness and cultural sensitivity, enabling students to engage with diverse perspectives enabling them to confront life's challenges with courage and compassion.</li> <li>5) To develop students' ability to critically interpret, analyze, and evaluate issues and respond creatively to contemporary challenges.</li> <li>6) To equip students with research skills, including the ability to design and conduct independent research projects, analyze texts, and communicate findings effectively.</li> </ol>

Syllabus	<p style="text-align: center;"><b>CRITICAL THEORY</b></p> <p style="text-align: center;"><b>Module 1: Classical and The Renaissance</b></p> <p>Classical:  Aristotle: <i>Poetics</i>  Plato: Selections from <i>The Republic</i> (Books 1, 6 &amp; 7) Longinus: <i>On the Sublime</i>  Horace: <i>Ars Poetica</i></p> <p>Renaissance:  Sidney: <i>Apology for Poetry</i></p> <p style="text-align: center;"><b>Module 2: Romantic and Victorian</b></p> <p>Romantics:  Wordsworth: Preface to <i>Lyrical Ballads</i>  Coleridge: <i>Biographia Literaria</i> (Chapters 13 &amp; 14) Shelley: 'A Defence of Poetry'  Keats: Letters (<i>Selections</i>)</p> <p>Victorian:  Arnold: <i>Culture and Anarchy</i> (Chapter 1)  Ruskin: 'The Nature of Gothic' (<i>The Stones of Venice</i>), <i>Modern Painters</i> Vol. II (Selections)  Pater: 'Conclusion' to <i>Studies in the History of the Renaissance</i>  Wilde: 'The Critic as Artist' Meredith: 'An Essay on Comedy'</p> <p style="text-align: center;"><b>Module 3: Modern</b></p> <p>Modern:  Henry James: 'The Art of Fiction'  Yeats: 'The Symbolism of Poetry'  Pound: 'A Few Don'ts by an Imagiste'  T.S. Eliot: 'Tradition and the Individual Talent'  Woolf: 'Modern Fiction', 'Mr Bennett and Mrs Brown', 'Letters to a Young Poet'  I.A. Richards: <i>Principles of Literary Criticism</i> (selections)  F.R. Leavis: <i>The Common Pursuit</i> (selections)</p> <p style="text-align: center;">*****</p> <p style="text-align: center;"><b>BRITISH LITERATURE AND CULTURE OF THE FIRST WORLD WAR</b></p> <p style="text-align: center;"><b>War Poetry</b></p> <p><b><u>ANY FOUR POETS TO BE TAUGHT</u></b></p> <p><b>Wilfred Owen:</b> 'Anthem for Doomed Youth', 'Apologia pro Poemate Meo', 'Arms and the Boy', 'Exposure', 'Futility', 'Greater Love', 'Spring Offensive', 'Strange Meeting', 'The Send Off', 'The Parable of the Old Man and the Young', 'Disabled', 'Dulce et Decorum Est', 'Mental Cases', 'Smile, Smile, Smile.' <b>(Any ONE to be taught)</b></p> <p><b>Isaac Rosenberg:</b> 'Break of Day in the Trenches', 'Dead Man's Dump', 'Girl to a Soldier on Leave', 'Louse Hunting', 'On Receiving the First News of the War', 'Returning, We Hear the Larks', 'Soldier: Twentieth Century.' <b>(Any ONE to be taught)</b></p> <p><b>Ivor Gurney:</b> 'To His Love', 'On Somme', 'Blighty', 'The Silent One', 'Portrait of a Coward', 'After War', 'War Books', 'Ballad of the Three Spectres', 'Crucifix Corner' <b>(Any ONE to be taught)</b></p> <p><b>Siegfried Sassoon:</b> 'Blighters', 'The Death Bed', 'The Kiss', 'The Redeemer', 'They', 'Banishment', 'Counter Attack', 'In Barracks', 'Repression of War Experience', 'Sick Leave', 'Aftermath', 'Ancient History', 'Everyone Sang', 'Memorial Tablet', 'Picture Show', 'On Passing the Menin Gate.' <b>(Any ONE to be taught)</b></p> <p><b>Miscellany:</b> 'The Cenotaph' by Charlotte Mew, War Sonnets of Rupert Brooke (Any ONE), 'The Veteran' by Margaret Cole, 'When you see millions of Mouth less Dead' by Charles Sorley, 'A Dead Boche' by Robert Graves, 'As the Team's Head Brass', 'The Cherry Trees' by Edward Thomas.</p> <p style="text-align: center;"><b>Fiction</b></p> <p>Pat Barker: <i>Regeneration</i> (1921)  Virginia Woolf: <i>Jacob's Room</i> (1920)  Richard Aldington: <i>Death of a Hero</i> (1929)  Henry Barbusse: <i>Under Fire: The Story of a Squad</i> (1916)  Rebecca West: <i>The Return of the Soldier</i> (1918)  Eric Remarque: <i>All Quiet on the Western Front</i> (1929)  Sebastian Faulks: <i>Bird Song</i> (1993)</p> <p><b>(Any ONE to be taught)</b></p>
Reading/Reference Lists	<p><b><u>LITERARY THEORY (READING LIST)</u></b></p> <p>David Lodge ed., <i>Twentieth Century Literary Criticism: A Reader</i>  A.H. Gilbert, ed. <i>Literary Criticism: Plato to Dryden</i>  M.A.R. Habib, <i>A History of Literary Criticism and Theory from Plato to the Present</i>  D.A. Russell and M. Winterbottom, eds, <i>Ancient Literary Criticism</i>  R. Wellek, <i>A History of Modern Criticism: 1750-1950</i>  W. Wimsatt Jr. &amp; Cleanth Brooks, <i>Literary Criticism: A Short History</i></p> <p><b><u>Reading List for the War Literature</u></b></p> <p>Paul Fussell: <i>The Great War and Modern Memory</i>.  Bernard Bergonzi: <i>Heroes' Twilight</i>  Tim Kendall (ed) <i>The Oxford Handbook of British and Irish War Poetry. Poetry of the First World War: An Anthology</i>  Jon Silkin: <i>Out of Battle: The Poetry of the Great War</i>.  Vincent Sherry (ed.): <i>The Cambridge Companion to the Literature of the First World War</i></p>

	<p>Elaine Showalter: <i>The Female Malady: Women, Madness and English Culture</i>.  M.R. Higonnett et al (eds): <i>Behind the Lines: Gender and the Two World Wars</i>.  George Walter (ed): <i>The Penguin Book of First World War Poetry</i>.  Peter Parker: <i>The Old Lie: The Great War and the Public School Ethos</i>  Santanu Das: <i>Touch and Intimacy in First World War Literature</i>.  Adrian Caesar: <i>Taking it Like a Man</i>  Jahan Ramazani: <i>Poetry of Mourning: The Modern Elegy from Hardy to Heaney</i>.  Jay Winter: <i>Sites of Memory, Sites of Mourning. The Great War in European Cultural History</i>.  For prescribed texts most penguin editions are available.</p>																																
Evaluation	<p><b>LITERARY THEORY</b></p> <table border="0"> <tr> <td>CIA</td> <td style="text-align: right;"><b>10</b></td> </tr> <tr> <td>End Sem</td> <td style="text-align: right;"><b>50</b></td> </tr> <tr> <td colspan="2"> </td> </tr> <tr> <td>Module 1 Essay question (1 x 16)</td> <td style="text-align: right;">16</td> </tr> <tr> <td>Module 2 Essay question (1 x 18)</td> <td style="text-align: right;">18</td> </tr> <tr> <td>Module 3 Essay question (1 x 16)</td> <td style="text-align: right;">16</td> </tr> <tr> <td colspan="2">-----</td> </tr> <tr> <td>Total</td> <td style="text-align: right;"><b>60</b></td> </tr> <tr> <td colspan="2">-----</td> </tr> <tr> <td colspan="2"><b>WAR LITERATURE AND CULTURE</b></td> </tr> <tr> <td>CIA</td> <td style="text-align: right;"><b>10</b></td> </tr> <tr> <td>Semester</td> <td style="text-align: right;"><b>30</b></td> </tr> <tr> <td>  Poetry (1 x 10)</td> <td style="text-align: right;">10</td> </tr> <tr> <td>  Fiction (1 x 20)</td> <td style="text-align: right;">20</td> </tr> <tr> <td colspan="2">-----</td> </tr> <tr> <td>Total</td> <td style="text-align: right;"><b>40</b></td> </tr> </table>	CIA	<b>10</b>	End Sem	<b>50</b>			Module 1 Essay question (1 x 16)	16	Module 2 Essay question (1 x 18)	18	Module 3 Essay question (1 x 16)	16	-----		Total	<b>60</b>	-----		<b>WAR LITERATURE AND CULTURE</b>		CIA	<b>10</b>	Semester	<b>30</b>	Poetry (1 x 10)	10	Fiction (1 x 20)	20	-----		Total	<b>40</b>
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