B.A. English Syllabus

Four Year Undergraduate Programme (FYUGP)

Department of English
Bhattadev University, Bajali

Introduction

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the higher education system of the country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters. But due to the various diversities present in the system of higher education, multiple approaches are seen to be followed by the universities in respect of the matters related to examination, evaluation and grading system. However, the academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. On the basis of the recommendation, apart from availing the provision of flexibility and freedom in designing the examination, there is a need to devise a sensible system for awarding the grades based on the performance of students. The NEP2020 based **Four-Year Undergraduate Programme (FYUGP)** being adopted by Bhattadev university is an 8-semester (4-year) programme of 160 credits with multiple exit and entry options available on the successful completion of courses assigned at the end of each year.

• Students who opt to exit after completion of the first year and have secured 40 credits will be awarded a certificate if, in addition, they complete one vocational course of 4 credits during the summer vacation of the first year.

• Students who opt to exit after completion of the second year and have secured 80 credits will be awarded the diploma if, in addition, they complete one vocational course of 4 credits during the summer vacation of the second year.

• Students who opt to exit after completion of the third year and have secured 120 credits will be eligible for the bachelor degree in the major discipline without honours.

• Students after completion of the fourth year and who have secured 160 credits will be eligible for the bachelor degree with honours in the major discipline.

• Students are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.

Outline of Courses:

The broad categories of courses and minimum credits required for the 4-year Honours degrees as per the UGC document are as follows:

1. **Major (Core) course/paper:** 80 credits
2. **Minor course/paper:** 32 credits
3. **Interdisciplinary course/paper (IDC):** 9 credits
4. **Ability Enhancement Course/paper (AEC)**: 8 credits
5. **Skill Enhancement Course/paper (SEC):** 9 credits
6. **Value Added Course/paper (VAC):** 8 credits
7. **Summer Internship:** 2 credits
8. **Research Project/ Dissertation:** 12 credits (for Honours with Research degree)

The following points may be noted:

• In lieu of the Research Project, a student may study 3 courses each of 4 credits (i.e. a total of 12 credits), leading to an Honours degree (without Research).

• For the 4-year Honours degrees, the Major subject/ discipline requires 80 credits and the Minor subject/ discipline requires 32 credits.

• For a Double Major, the minimum credit requirements are 48 (3-year degree) and 60 (4- year Honours degree) respectively in a subject/ discipline other than the original Major.

• In the UGC framework, papers in Major and Minor disciplines are categorized into levels of 100, 200, 300 and 400. Therefore, a course (paper) offered by a Department, say with 4 credits and of level 200, may be taken both as a Major (Core) course by one student and as a Minor course by another student having a different Major discipline, possibly in different semesters.

Definitions of Keywords:

In FYUGP the terminologies those are relevant to the B.A. curricula have been briefly described below.

Academic Year: Two consecutive (one odd + one even) semesters constitute one academic year.

Semester: Each semester will consist of 15 weeks of regular academic work. The odd semester may be scheduled from July to December and even semester from January to June under normal circumstance.

Programme: An educational programme leading to award of a Certificate, Diploma or Degree (B.Sc., B.A., etc.)

Discipline: This means a particular subject.

Course: Each programme is equipped with a number of courses of various disciplines/subjects. The course of a particular discipline/subject refers to the content of the papers the students have to study in that discipline/subject required in obtaining a degree. The courses should define learning objectives and learning outcomes. A course may be designed to comprise lectures /tutorials/laboratory work/ field work/outreach activities/project work /seminars /assignments/ presentations etc. or a combination of any of these.

Honours: A particular discipline/subject that a student opts for as major subject (e.g. Honours in English).

Core Course (CC): A discipline/subject specific compulsory basic course.

Skill Enhancement Course (SEC): A course designed by a department for enhancement of skill of the students in a particular discipline/subject.

Minor Course (M): A course in a discipline/subject corresponding to a subject other than the major subject.

Value Added Course (VAC): Value-based education to include management of biological resources and biodiversity for the development of humanistic, ethical, sustainable development and living, constitutional, and universal human values of truth, righteous conduct, peace, love, nonviolence, scientific temper, citizenship values and life skills.

Ability Enhancement Compulsory Course (AECC): These are compulsory courses. For Arts programme there will be two of them. AECC-1 is Communicative English & AECC-2 is Communicative Assamese.

Vocational Course (VOC): A vocational course is focused on practical work, preparing students for a particular trade or skilled profession. These courses are best for students who have a good idea of their career path and want to gain the knowledge to get there.

Levels of Courses:

100 – 199: Foundation or introductory courses.

200 – 299: Intermediate level courses.

300 – 399: Higher level courses.

400 – 499: Advanced courses.

Credit: A unit by which the course work is measured. It determines the number of hours of instructions required per week. **Theory/Tutorial classes:** 1 credit = 1 hour / week and **Practical classes:** 1 credit = 2 hours / week

Credit Point: It is the product of grade point and number of credits for a course.

Letter Grade: It is an index of performance of the students in a said course.

Grade Point: It is a numerical weight allotted to each letter grade on a certain point scale. The following table explains the above two points

Letter Grade	Grade Point	Performance	Letter Grade	Grade Point	Performance
O	10	Outstanding	C+	5	Average
A+	9	Excellent	C	4	Pass
A	8	Very Good	F	0	Fail
B+	7	Good	I	0	Absent/Incomplete
B	6	Above Average			

Semester Grade Point Average (SGPA): It is a measure of performance of work done in a semester. It is ratio of total credit points secured by a student in various courses registered in a semester and the total course credits taken during that semester. It shall be expressed up to two decimal places. If C_i = credit point in the ith course/paper and G_i = grade point obtained by a student in the ith course/paper then the grade point average in the ith Semester i.e. SGPA is given by $S_i = \Sigma C_i G_i / \Sigma C_i$

Cumulative Grade Point Average (CGPA): It is a measure of overall cumulative performance of a student over all semesters. The CGPA is the ratio of total credit points secured by a student in various courses in all semesters and the sum of the total credits of all courses in all the semesters. It is expressed up to two decimal places. If S_i = Semester Grade point average in the ith Semeter, S = total number of semesters in the programme, then the cumulative grade point average i.e. CGPA scored by the student is given by $C = \Sigma S_i / S$

Grade Sheet/Report: Based on the grades earned, a grade certificate shall be issued to all the registered students after every semester. The grade certificate will display the course details (code, title, number of credits, grade secured) along with SGPA of that semester and CGPA earned till that semester.

Programme Objectives:

1. To develop a conscience for social responsibility, human values and sustainable development through curriculum delivery and extra-curricular activities.

2. To develop scientific temperament with strong fundamental knowledge of the subject.
3. To develop analytical thinking and problem-solving skills needed for various entrance and competitive examinations and Post Graduate Studies.
4. To train students in laboratory skills and handling equipment along with soft skills needed for placement.

Programme Outcomes:

1. The students will graduate with holistic development.
2. The students will be qualified to continue higher studies in their subject.
3. The students will be eligible to appear for various competitive examinations and pursue higher education.
4. The students will be able to apply for the jobs with a minimum requirement of B.A. Programme.

Programme Specific Objectives:

The B.A. in English Programme will enable the students –
1. to acquire knowledge regarding the historical origin, development and tradition of English literature as a whole and the different sub-genres of literature in particular.
2. to engage critically with different literary texts so that they could assess the literary value of those given texts on their own, and identify and evaluate the embedded critical ideas, themes and concepts which influence the society at large.
3. to equip themselves with both the aesthetics and usage of English language after a critical reading of literature, and to view literature from an interdisciplinary perspective in the direction of applying knowledge in diverse fields thereby increasing their prospects of employability in relevant sectors.

Programme Specific Outcomes:

1. **Knowledge:** Students would develop the acumen to read, appreciate, discuss and critically explore the issues and nuances of meaning in a text, and would be in a position to read into the socio-political and cultural contexts of production of literary texts belonging to different genres from a broad range of periods. As such, they would acquire knowledge by imbibing a multicultural perspective and with a holistic vision.
2. **Problem Analyses:** They would be well equipped with knowledge to critically engage with the literary texts produced in different socio-political, economic and cultural contexts, and would have a better understanding and analysis of the themes and issues incorporated in those texts, including an insight into the human condition and the complexities of life.
3. **Designing Solutions:** The students would take recourse to a critical approach in their act of reading texts produced in different socio-political and cultural contexts, and then would be able to evaluate the scenes and situations as reflected in those texts, and write creatively and critically about the same.
4. **Communication Development:** Students would be in a position to develop logical and analytical skills in the use of English language for both oral and written communication. They would be in a position to pronounce the words in a proper manner and would develop a better understanding of English grammar and syntactical constructions.
5. **Employability:** The students, after having equipped themselves with speaking and writing skills, creative skills, critical thinking and ability to read into the literary texts, would be able to increase their chance of employability in relevant sectors. Keeping this in mind, the institution also apprises the

students of various employment opportunities that are available in areas of their choice through the Placement cell.

6. **Soft-Skill Development:** Emphasis has always been laid on fostering the spirit of multicultural and multidisciplinary outlook on the part of the students so that they all could work and grow in tandem, develop emotional sensitivity and be aware of the ways and norms of working and negotiating with people in the direction of resolving stress and conflict in the event of such occurrences. As such, development of such soft-skills on the part of the students registers itself as an outcome of this programme.

7. **Science and Society:** As an outcome of the course, the learners are encouraged to apply logical reasoning based on the acquired knowledge, skills, designing solutions to assess societal, health, safety issues and the responsibilities that go along with the scientific practice.

Lists of Courses

CC :: Core Course/Papers [For Degree with English (Major), 3 years UG programme]

1. ENG1104C: English Literature: Social and Cultural Contexts (Level: 100-199)
2. ENG2104C: English Literary Genres: Types and Characteristics (Level: 100-199)
3. ENG3104C: British Poetry I: Chaucer to the 18th Century (Level: 200-299)
4. ENG3204C: Rhetoric and Prosody (Level: 200-299)
5. ENG4104C: British Poetry II: Romantic to the Modern and Beyond (Level: 200-299)
6. ENG4204C: British Drama I: Beginning to Shakespeare (Level: 200-299)
7. ENG4304C: Indian Classical Literature [course based on Indian Knowledge System] (Level: 200-299)
8. ENG5104C: British Novel: Beginning to the Victorian Age (Level: 300-399)
9. ENG5204C: British Drama II: Jacobean to the 18th Century (Level: 300-399)
10. ENG5304: British Fiction: 20th Century (Level: 300-399)
11. ENG5404C: Literary Criticism (Level: 300-399)
12. ENG6104C: Modern European Drama (Level: 300-399)
13. ENG6204C: Modern British Drama (Level: 300-399)
14. ENG6304C: Twentieth Century Criticism and Theory (Level: 300-399)
15. ENG6404C: Postcolonial Literatures (Level: 300-399)

SEC :: Skill Enhancement Course/Papers

1. ENG1103SE: Creative Writing Skills
2. ENG2103SE: Translation Studies and Practice
3. ENG3103SE: Media and Mass Communication

IDC :: Interdisciplinary Course/Papers

1. ENG1103ID: Students will choose a course from other relevant discipline.
2. ENG2103ID: do
3. ENG3103ID: do

AEC :: Ability Enhancement Course/Papers

1. **ENG1102AE:** Communicative English – Business Communication
2. **ENG2102AE:** Communicative English – Grammar and Composition
3. **ENG3102AE:** Communicative English – Vocabulary and Composition Practice
4. **ENG4102AE:** Communicative English – Reading Skills and Academic Practice

CC :: Core Course/Papers [Additional Core Courses for degree with English (Honours) & English (Honours with Research)]

1. ENG7104C: British Poetry – Texts and Contexts (Level: 400-499)
2. ENG7204C: British Drama – Texts and Contexts (Level: 400-499)
3. ENG7304C: British Fiction – Texts and Contexts (Level: 400-499)
4. ENG7404C: Contemporary Asian Literature (Level: 400-499)
5. ENG8104C: American Literature (Level: 400-499)
6. ENG8204C: Indian Writing in English (Level: 400-499)
7. ENG8304C: African Literature (Level: 400-499)
8. ENG8404C: Women's Writing (Level: 400-499)

Research Project [For English (Honours with Research)]

1. **ENG8512C:** Research Project: In lieu of ENG8204C, ENG8304C, ENG8404C a Research Project of Credit 12 has to be chosen for the degree of English (Honours) with Research.

Minor Courses/Papers (For students from other discipline)

1. ENG1104M: English Literature: Social and Cultural Contexts (Level: 100-199)
2. ENG2104M: English Literary Genres: Types and Characteristics (Level: 100-199)
3. ENG3104M: British Poetry I: Chaucer to the 18th Century (For Single Major) (Level: 200-299)
4. ENG3204M: Rhetoric and Prosody (Additional Course to be chosen for Double Major along with ENG3104M) (Level: 200-299)
5. ENG4104M: British Poetry II: Romantic to the Modern and Beyond (Level: 200-299)
6. ENG4204M: British Drama I: Beginning to Shakespeare (For Single Major) (Level: 200-299)
7. ENG5104M: British Novel: Beginning to the Victorian Age (Additional Course to be chosen for Double Major) (Level: 200-299)
8. ENG5204M: British Drama II: Jacobean to the 18th Century (Additional Course to be chosen for Double Major) (Level: 200-299)
9. ENG5304M: British Fiction: 20th Century (Additional Course again to be chosen for Double Major along with ENG5104M & ENG5204M) (Level: 200-299)
10. ENG6104M: Modern European Drama I (For Single Major) (Level: 200-299)
11. ENG6204M: Modern British Drama (Additional Course to be chosen for Double Major) (Level: 200-299)
12. ENG6304M: Twentieth Century Criticism and Theory (Additional Course again to be chosen for Double Major along with ENG6104M & ENG6204M) (Level: 200-299)
13. ENG7104M: British Poetry – Texts and Contexts (For Single Major) (Level: 300-399)
14. ENG7204M: British Drama – Texts and Contexts (Additional course to be chosen for Double Major) (Level: 300-399)
15. ENG8104M: American Literature (For Single Major) (Level: 300-399)

16. ENG8204M: Indian Writing in English (Additional Course to be chosen for Double Major) (Level: 300-399)

Course Structure for B.A. English (H) under FYUGP

Semester	CC-1 Credit-4	CC-2 Credit-4	AEC Credit-2	SEC Credit-3	IDC Credit-3	VAC Credit-4	Internship Credit-2
Sem I	English Literature: Social and Cultural Contexts	To be chosen from other department	Communicative English – Business Communication	Creative Writing Skills	To be chosen from other department	A common course	N/A
Sem II	English Literary Genres: Types and Characteristics	To be chosen from other department	Communicative English – Grammar and Composition	Translation Studies and Practice	To be chosen from other department	A common course	N/A

To EXIT with a Certificate after one year, a mandatory VOC of credit 4 has to be chosen or Proceed to the 2nd year.

Semester	Major/CC Credit-4	Minor Credit-4	AEC Credit-2	SEC Credit-3	IDC Credit-3	VAC Credit-4	Internship Credit-2
Sem III	British Poetry I: Chaucer to the 18th Century Rhetoric and Prosody	To be chosen from other department	Communicative English – Vocabulary and Composition Practice	Media and Mass Communication	To be chosen from other department	N/A	N/A
Sem IV	British Poetry II: Romantic to the Modern and Beyond British Drama I: Beginning to Shakespeare Indian Classical Literature (IKS based)	To be chosen from other department	Communicative English – Reading Skills and Academic Writing	N/A	N/A	N/A	Has to be engaged in a summer internship

To EXIT with a Diploma after one year, a mandatory VOC of credit 4 has to be chosen or Proceed to the 3rd year.

Semester	Major/CC Credit-4	Minor Credit-4	AEC	SEC	IDC	VAC	Internship
Sem V	British Novel: Beginning to the Victorian Age	To be chosen from other department	N/A	N/A	N/A	N/A	N/A

	British Drama II: Jacobean to the 18th Century						
	British Fiction: 20th Century						
	Literary Criticism						
Sem 6	Modern British Drama	To be chosen from other department	N/A	N/A	N/A	N/A	N/A
	Modern European Drama						
	Twentieth Century Criticism and Theory						
	Postcolonial Literatures						

Students may opt for EXIT option with a Bachelor degree after three years or may proceed to the 4th year.

Semester	Major/CC Credit-4	Minor Credit-4	AEC	SEC	IDC	VAC	Internship
Sem 7	British Poetry: Texts and Contexts	To be chosen from other department	N/A	N/A	N/A	N/A	N/A
	British Drama: Texts and Contexts						
	British Fiction: Texts and Contexts						
	Contemporary Asian Literature						
Sem 8	American Literature	To be chosen from other department	N/A	N/A	N/A	N/A	N/A
	Indian Writing						
	African Literature						
	Women's Writing						
	In lieu of Indian Writing, African Literature and Women's Writing, a **Research Project** of 12 credit may be chosen						

Completion of Bachelor degree with Honours/ with Honours with Research

⋆Whatever is the other core course opted in Sem I & Sem II that course is to be carried on subsequent semesters as minor

CC: CORE COURSES/PAPER

ENG1104C: English Literature – Social and Cultural Contexts

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- This paper aims at enabling the students to learn about the different socio-cultural and historical contexts on account of which English literature came into being and developed through the different successive periods of history ranging from the Old English period to the present time.
- To provide knowledge to the students regarding the literary movements and ideas which, in turn, generated prominent English literary texts by different authors in different ages of English literature.
- To provide an idea to the students about the chronological development of the different forms of literature in different periods of English literature.
- To enable the students to engage with various literary concepts and categories that came into existence in different periods of time, and to make him/her understand the role of literature in a changing world.

Course Outcomes:

- Students would be able to learn that socio-cultural condition and political pressure perpetually affect the existing social and cultural institutions to change or modify themselves in a newer direction and to put on a newer outlook and attitude towards life and people. That change has been inevitable throughout the succeeding years in history and that the same gets reflected and registered in the literary works throughout the pages of history would be clear to the students.
- Students would be able to see for themselves the changes and development that have been underway in the context of different forms of literature, and how different literary concepts and ideas came to enrich English literature.
- The student would be able to locate the interconnectedness between major historical/political incidents and kind of literary production in the context of any period in history. As such, the concept of interrelatedness between history and text becomes clear to the students.

Section I: Anglo-Saxon Period to the Renaissance (1 Credit)

- The Anglo-Saxons and a glimpse of their literary(read as heroic and Christian poetry)tradition
- Impact of the Norman conquest of England on English society; Medieval Romance
- Social history of the Middle English period – Feudalism, Black Death, Wycliffe and the Lollards, the Peasants' Revolt
- Medieval English theatre
- Chaucer and the development of English poetry
- Humanism and Renaissance in England
- Tyndale and the Bible; Henry VIII and the Church of England

Section II: Elizabethan Period to the Restoration (1 Credit)

- The spirit of the Elizabethan period and salient features of literature of the period
- Theatre during Elizabethan period
- University Wits

- Puritanism
- Metaphysical poetry
- Restoration drama

Section III: Augustan Period to the Romantic Period (1 Credit)

- Scientific Thought and the Enlightenment
- Neoclassical poetry
- Periodical essay
- The rise of the novel
- Popularity of satire
- Romanticism in literature – meaning, characteristics and contexts of development

Section IV: The Victorian Period to the Modern Period and After (1 Credit)

- The Industrial Revolution, Darwinism and the Victorian literary scene
- Victorian Poetry
- Victorian Novel
- Contexts of modernism in literature; The Modernist Art Movements – (Post-impressionism, Expressionism, Cubism, Futurism, Imagism, Vorticism, Dadaism, Surrealism)
- The Context of Postmodernism; Aspects of Postmodern Literature

Suggested Topics and Background Prose Readings for Class Presentations –

- The Beginning of Prose Writing in England
- Changes and Development in the Literary Form and Structure
- Dream Allegory
- Narrative Poetry and *The Canterbury Tales*
- Shakespeare and Classification of His Plays
- Idea of Nature, Beauty, Love, Spirituality and Mortality in Poetry
- Suffragette Movement

Suggested Readings:

William J. Long. *English Literature: Its History and Its Significance for the Life of the English-Speaking World,* Rupa Publications India, 1st edition, 2015

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms,* 11th edition, Cengage India Private Ltd, 2015

Bibhash Choudhury. *English Social and Cultural History: An Introductory Guide and Glossary,* New Delhi: Prentice Hall of India Pvt Ltd, 2005

Aditi Chowdhury and Rita Goswami. *A History of English Literature: Traversing the Centuries,* Orient BlackSwan Pvt Ltd, 2014

Edward Albert. *History of English Literature,* Revised edition, OUP, 2017

Andrew Sanders. *The Short Oxford History of English Literature,* Oxford: OUP, 2004

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland,* London: Routledge, 3rd edition, 2021

Simon Jenkins. *A Short History of England,* London: Profile Books, 2018

David Daiches. *A Critical History of English Literature* (Volume I & II), Supernova Publishers, 2019

ENG2104C: English Literary Genres: Types and Characteristics

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To introduce the students to the different prominent genres of English literature by letting them know the characteristics of the same with the help of examples.
- To enable the students to learn about the elements of structure and style of the genres and their respective sub-genres.
- To let the students know about the different functions served by the literary genres and sub-genres.
- To enable the students to learn about the development of the literary genres/sub-genres at different historically significant periods of time and contexts.
- To acquaint the students with the names of the authors who stand representative of particular forms, genres of literature, and who contributed to the modification/development of the same.
- To make the students aware of the subject matter, structure and style earmarked for each kind of genre/sub-genre over the course of history of English literature.

Course Outcomes:

- The students would be able to learn about the historical origin, development and tradition of the genres/sub-genres of English literature.
- An engagement with the forms and the techniques of composing the genres/sub-genres would enable the students to compose writings of their own in such a literary form.
- The students would now acquire knowledge as regards identifying and correcting the errors, inconsistencies underlying the structure and style of the genres/sub-genres. However, at the same time, they would also realise that fixity and stability in form and structure of genres yield to changes and modifications in due course of time.

Section I: Poetry (Credit 1)

- The lyric and the narrative poetry
- Epic poetry
- Sonnet – sequence and tradition
- Elegy
- Ode
- Dramatic Monologue
- Ballad
- Blank verse
- Epigram; Satirical poetry

- Pastoral

Section II: Fiction (Credit 1)

- Novel; Its types–epistolary, picaresque, gothic, historical, social, bildungsroman, novel of manners, regional novel, stream of consciousness novel, self-reflexive novel, metafiction
- Short-story
- Point of View (PoV) in prose fiction

Section III: Drama (Credit 1)

- Tragedy
- Comedy
- Tragi-comedy
- Melodrama
- Farce
- Poetic drama
- Drama of ideas
- Theatre of the Absurd

Section IV: Non-fiction (Credit 1)

- Essays – periodicals, personal
- Biographies, Autobiographies
- Memoirs, letters and diaries

Suggested Readings:

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Cengage India Private Ltd, 2015

Chris Baldick. *The Oxford Dictionary of Literary Terms*, Oxford: OUP, 2015

J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*, 5th edition, London: Penguin, 2015

Ross Murfin and Supriya Ray. *The Bedford Glossary of Critical & Literary Terms*, 4th edition, Bedford, 2019

ENG3104C: English Poetry I – Chaucer to the 18th Century

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- to acquaint the students with the knowledge of the tradition of British poetry since the time of Chaucer, when English poetry began to grow and flourish, to the 18th century British poetry when development in terms of inclusion of various themes and forms in British poetry had already taken place.
- to enable the students to learn about the different socio-political and literary contexts in which the prominent English poems by the major poets of the above select period came to be composed.
- to equip the students with knowledge regarding the concepts of allegory, sonnet, metaphysical poetry, epic poem, mock-epic, heroic couplet and the like which came into existence in turn with the passage of time during these select periods of British poetry.
- to enable the students to engage critically with a few select poems written during all these long years of the given period in the direction of making them realise the value and significance of the poems and their influence on other poets of the following age.
- to make the students well versed in identifying the type of rhetoric, prosody, metre and poetic diction used in the given individual poems.
- to make the students understand about the shifting pattern of literary taste in poetry on the part of the reading public and hence the shifting trends in writing of poetry over the course of history of English poetry till the 18th century.

Course Outcomes:

- Students would be able to read and analyse a poem by locating its position and worth in the chronological developmental phase of British poetry.
- Students would be able to gather knowledge regarding the different forms and metres used by different British poets of different literary periods.
- Students would acquire knowledge as to how the definition and characteristics of poetry changed from one literary period to the other
- Students would feel inspired to write poems of their own in keeping with the best of the poetry they have read, and would take to making their own critical judgement as regards the poems belonging to this select period.

Section I: Chaucer to Shakespeare (1 Credit)

- Geoffrey Chaucer: *The Wife of Bath's Prologue*
- Thomas Wyatt: 'Whoso List to Hunt'
- Philip Sydney: 'Loving in Truth'
- Edmund Spenser: Selections from *Amoretti* –
  Sonnet LXVII 'Like as a Huntsman',
  Sonnet LXVIII 'Most Glorious Lord of Life'
- William Shakespeare: Sonnet LXV ('Since brass, nor stone, nor earth....'),
  Sonnet CXXX ('My mistress' eyes are nothing like the sun')

Section II: Jonson to Milton (1 Credit)

- Ben Jonson: 'To Celia'
- Mary Wroth: 'In this strange labyrinth how shall I turn?'
- John Donne: 'A Valediction: Forbidding Mourning'

- George Herbert: 'Easter-wings'
- John Milton: *Paradise Lost* (Book I)

Section III: Dryden and Pope (1 Credit)

- John Dryden: *Mac Flecknoe*
- Aphra Behn: 'To the Fair Clarinda'
- Alexander Pope: *Rape of the Lock* (canto I to III) [Available at https://gutenberg.org]

Section IV: The Pre-Romantic Period Poets (1 Credit)

- Thomas Gray: 'Elegy Written in a Country Churchyard'
- William Collins: 'Ode to Evening'
- William Blake: 'The Chimney Sweeper' (from *Songs of Innocence*), 'The Chimney Sweeper' (from *Songs of Experience*)
- Robert Burns: 'To a Mouse', 'A Red Red Rose'

Suggested Topics and Background Prose Readings for Class Presentations –

- Chaucer's poetic style
- Themes and Tradition of Sonnet writing in England
- Ideas of Beauty, Love and Marriage
- Carpe diem
- Epic poem
- Mock heroic poem
- Poetry, Nature and Rural Life

Suggested Readings:

Geoffrey Chaucer. *The Wife of Bath's Prologue and Tale*, ed. Harriet Raghunathan, Delhi: Worldview Publications, 2001

Margaret Ferguson, et al. (ed). *The Norton Anthology of Poetry*, New York: W.W. Norton & Company, 6th edition, 2018

V.A. Kolve and G.Olson (eds). *The Canterbury Tales*, New York: W.W. Norton & Company, 2nd edition, 2005

John Milton. *Paradise Lost*, London: Penguin, 2000

Pona Mahanta , et al. (ed). *Poems Old and New*, Trinity Press, 2001

ENG3204C: Rhetoric and Prosody

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To introduce the students to the fact that the resourcefulness of the English language could be brought out by a proper study and usage of rhetoric and prosody available in the language.
- To enable the students to learn about the meaning, purpose and importance of prosody and rhetoric with the help of definitions and examples.
- To enable the students to learn about the poetic devices that are used in literary compositions for the purpose of building desired effect in the minds of the readers.
- To provide hands-on training to the students by letting them read and analyse select poems and passages in prose in the direction of making clear the concepts of rhetoric and prosody to them.
- To provide knowledge to the students regarding the constituent elements and structure of literary language.
- To make the students aware of the appropriate usage of English words and proper construction of sentence and paragraph
- To acquaint the students with the key concepts of stylistics in the direction of enabling them to appreciate critically a literary text.

Course Outcomes:

- The students would be able to read and understand intelligibly the literary and non-literary creative writings after having acquired the technical knowledge as being offered in this course.
- The task of reading and analysing literature, which abounds in rhetoric and prosody, would be easy for the students.
- The students stand the chance of being skilful in the matter of composing of their own creative writings in the light of the knowledge acquired from this course. He or she would also be in a position to appreciate and assess critically such compositions composed by other authors.
- The students could earn the opportunity of getting themselves engaged professionally in the field of creative writing by virtue of their knowledge and expertise as gained herefrom.
- Knowledge regarding key concepts of stylistics, which is being included in this course, would further help the students in their search for relation between language and literary criticism.

Section I: Rhetoric (1 Credit)

- **Figures of speech (Definition, Purpose, Examples)–**Simile, Metaphor; Metonymy, Synecdoche, Hypallage, Allusion; Antithesis, Epigram, Climax, Anti-Climax, Paradox, Oxymoron; Personification, Apostrophe, Vision, Hyperbole; Innuendo, Sarcasm, Periphrasis, Euphemism; Pun, Onomatopoeia, Alliteration, Assonance; Asyndeton, Polysyndeton, Anaphora, Tautology, Inversion, Understatement/Overstatement, Litotes, Zeugma

Section II: Sentence and Paragraph Construction (1 Credit)

- Sentence construction – The rule of proximity, the rule of priority; Periodic structure and loose structure, balanced structure
- Distribution of emphasis in a sentence
- The unity of a sentence
- Paragraph construction – The rule of consecutive arrangement, the rule of explicit reference; parallel construction; indication of the theme

- The unity of a paragraph
- Paragraph and the qualities of composition

Section III: Key Concepts in Prosody (1 Credit)

- Syllable, Accent, Rhythm and Metre, Measure or Foot (trochaic, iambic, spondee, pyrrhic, dactylic, anapaestic, amphibrachic), Verses (dimeter, trimeter, tetrameter, pentameter), Variations in Rhythm and Metre, Scansion, Pauses.
- Rhyme; Stanzas (couplet, heroic couplet, tercet, quatrain, quintain/quintet, sestina/sextain, rhyme royal, ottava rima, the Spenserian stanza, the sonnet); Blank Verse; Free Verse; Enjambment

Section IV: Concepts in Stylistics (1 Credit)

- Literary style and stylistics – meaning, aim and categories of study [see Leech and Short]
- The three approaches to viewing style – Monist, dualist and pluralist [see Leech and Short]
- Stylistic features – Cohesion; Spatio-temporal reference; Speech and thought presentation in fiction [see Misra]
- Iconicity: the imitation principle [see Leech and Short]
- Irony – kinds and functions in fiction [see Leech and Short]
- Authorial tone [see Leech and Short]

Prescribed Textbooks:

Rai Radhika Nath Bose Bahadur and T.S. Sterling. *Elements of English Rhetoric and Prosody*, Calcutta: Chuckervertty, Chatterjee & Co. Ltd., 1960

Geoffrey Leech and Mick Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, Pearson Longman, 2nd edition, 2007

Partha Sarathi Misra. *An Introduction to Stylistics: Theory and Practice*, New Delhi: Orient Blackswan Pvt. Ltd, 2009

Suggested Readings:

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Wadsworth, 2015

Jaydip Sarkar and Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*, Orient Blackswan, 2017

Richard Bradford. *Stylistics*, Routledge, 2005

M.A.K. Halliday and Ruqaiya Hasan. *Cohesion in English*, Longman, 1976

Ronald Carter and Peter Stockwell. *The Language and Literature Reader*, Routledge, 2020

ENG4104C: British Poetry II – Romantic to the Modern and Beyond

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To acquaint the students with knowledge regarding the literary trends in writing of British poetry from the Romantic Period to the Modern Age and thereafter.
- To enable the students to learn about the literary movements and contexts in which British poetry came to be produced during this given period in English literary history.
- To engage the students in an act of critical reading of select literary texts published during this period.
- to provide knowledge to the students as regards the divergent opinions on questions of women's rights, women's proper place, women's duties, and women's nature held by the women poets.
- To equip the students with knowledge regarding the skilful use of poetic diction and devices, rhythm and metre by poets professing or practising different ways and techniques of poetry writing over the course of history of British poetry.
- To introduce the students to the various themes and issues which find representation in the select poems provided in this course.

Course Outcomes:

- Students would be aware of the trajectory of changes followed by English poetry in relation to the changes in socio-cultural and literary scene at large.
- A critical reading of the select poems by different authors of different literary periods would provide the students with knowledge regarding the characteristics of poetry belonging to those literary periods.
- After a reading of the select individual poems provided in this course, the students would realise that it is on account of influence or as a reaction to the earlier type of poetry that poetry in the succeeding literary period takes to assuming another form. As such, the students would always take into account this timeline of influence covering the trajectory of transition from Romantic poetry to Victorian poetry to Modern poetry and beyond.

Section I: Romantic Poetry **(1 Credit)**

- William Wordsworth: 'I Travelled among Unknown Men'
  'The world is too much with us'
- Samuel Taylor Coleridge: 'Kubla Khan'
- Lord Byron: 'She Walks in Beauty'
- Percy Bysshe Shelley: 'Ode to the West Wind'
- John Keats: 'Ode on a Grecian Urn'
- Anna Laetitia Barbauld: 'The Rights of Women'

Section II: Victorian Poetry **(1 Credit)**

- Alfred Tennyson: 'Ulysses'
- Robert Browning: 'The Last Ride Together'
- Christina Rossetti: 'An Apple Gathering' [Available at gutenberg.org]
- Matthew Arnold: 'Dover Beach'

Section III: Poetry: Modern and Beyond **(2 Credits)**

- T. S. Eliot: 'The Love Song of J. Alfred Prufrock' (1915)

- Wilfred Owen: 'Strange Meeting' (1919)
- W. B. Yeats: 'The Second Coming' (1920)
- Mina Loy: 'Moreover, the Moon____' (1982)
- Philip Larkin: 'Church Going' (1954)
- Ted Hughes: 'Hawk Roosting' (1960)
- Seamus Heaney: 'Blackberry-Picking' (1966)
- Carol Ann Duffy: 'Medusa' (1999)

Suggested Topics and Background Prose Readings for Class Presentations –

- Poetry based on Reason and Imagination
- Literature and Revolution
- Rights of Women – Mary Wollstonecraft and Anna Laetitia Barbauld
- Science and Religion
- Imagism, Symbolism and Imagery
- Movement Poets

Suggested Readings:

Margaret Ferguson, et al. (ed). *The Norton Anthology of Poetry*, New York: W.W. Norton & Company, 6th edition, 2018

Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010

Stuart Curran. (ed). *The Cambridge Companion to British Romanticism*, Cambridge: CUP, 2nd edition, 2010

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

ENG4204C: British Drama I: Beginning to Shakespeare

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)
Course Objectives:

- To introduce the students to some representative British dramas written during the period from the beginning to the time of Shakespeare.
- To enable the students to learn about the themes as presented in the dramas and the corresponding social and literary contexts of composition and performance of the same.
- To correlate the knowledge and experience as gathered by a critical reading of the select texts with the history of origin and development of drama as a literary genre in British literature up to the time of Shakespeare which the students have already studied in Semester I.

- To enable the students to learn about the relevant terms and concepts associated with drama while discussing the select texts.

Course Outcomes:

- Students would learn about the changing scenario of the tradition of British drama from the beginning to the end of Shakespearean era.
- That drama was at its height during the Elizabethan period and underwent different kinds of experimentation in forms and styles during this period would be taken into account by the students in their perusal of drama as a literary genre as a whole.
- Students would learn to appreciate and understand the conventions of theatre, character and language of the drama as were followed by the authors of the given period

Section I: **(1 Credit)**

- Anonymous: *Everyman*
- Christopher Marlowe: *Dr. Faustus*

Section II: **(3 Credits)**

- William Shakespeare: *Julius Caesar*
- William Shakespeare: *The Merchant of Venice*
- Ben Jonson: *Everyman in His Humour*

Suggested Topics and Background Prose Readings for Class Presentations –

- Allegory and Symbolism
- Influence of Renaissance on Elizabethan Drama
- Theatre and Performance Practices in Elizabethan England
- Staging Practices in Shakespeare's Time
- Treatment of Love and Romance, Power and Politics
- Dramatic Structure and Use of Soliloquy, Dialogue and Symbols

Suggested Readings:

Edited with an introduction by A.C. Cawley. *Everyman and Medieval Miracle Plays: A Fascinating Collection of the Most Significant Biblical Pageants*, New York: E.P. Dutton, 1959

A.R. Braunmuller and Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*, Cambridge: CUP, 2nd edition, 2003

Christopher Marlowe. *Doctor Faustus* ed. John D. Jump, Routledge, 2005

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, London: Routledge, 3rd edition, 2021

A.C. Bradley. *Shakespearean Tragedy*, Atlantic, 2021

E.M.W. Tillyard. *The Elizabethan World Picture*, Vintage, 1959

Margreta de Grazia and Stanley Wells, *The Cambridge Companion to Shakespeare*, 2001

ENG4304C: Indian Classical Literature

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To enable the students to know and realise about the rich treasure of knowledge and culture that has been in possession of our country since ancient time.
- To acquaint the students with the ancient Indian literary scenario by offering them to read a few select literary texts of the period in English translation thereby apprising them of the ideals, thoughts and culture that were in practice and followed in those time.
- To ensure that the students are well versed in the concepts of the Indian epic tradition, forms and practice of classical dramatic composition, the classical writers and their works, the stage and the actors in ancient India.

Course Outcomes:

- Students would avail the opportunity to undertake a comparative study of the literary forms and genres of Indian literature with those of English literature. They would be able to evaluate the corresponding efficacy of literary forms and conventions followed and practised in these two kinds of literature.
- Students would read and observe a wide array of themes and issues represented in the given ancient Indian literary texts, and then would be able to make an analysis of the same based on a critical perspective which has already been underway by virtue of their critical engagement with English and other Western literary texts.
- Based on their reading of both ancient Indian literary texts and those of English literature, students by now would be in a position to take to writing literary compositions of their own, thereby honing and augmenting their own individual literary skills, and writing in keeping with the rich literary heritage of the country.

Section I: Ideas and Concepts **1 Credit**

- Manomohan Ghosh: II. The Ancient Indian Theory of Drama; III. Literary Structure of the Drama; IV. The Ancient Drama in Practice in **'Introduction'** to *The Natyasastra* vol. 1 by Bharata-Muni (Calcutta: The Royal Asiatic Society of Bengal, 1950)
- Bharata Muni: Chapter 6, '**The Sentiments',** in *The Natyasastra* translated by Manomohan Ghosh (Calcutta: The Royal Asiatic Society of Bengal,1950)

Section II: Texts **3 Credits**

- Kalidasa: *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989)
- Vyasa: 'The Dicing', 'The Sequel to the Dicing' and 'The Temptation of Karna'

in *The Mahabharata: Selections from the Sabha Parva and Udyoga Parva*, tr. J.A.B. van Buitenen, ed. Kanav Gupta and Meha Pande, (Worldview Publications, 2016)

- Sudraka: *Mrichchhakatika*, tr. M.R. Kale (New Delhi: Motilal Banarasidass, 1962)

Suggested Topics and Background Prose Readings for Class Presentations –

- The Indian Epic Tradition: Themes and Recensions
- Importance and Influence of Sanskrit Literature
- Treatment of Love, Destiny and Nature
- *Dharma* and *Karma*
- Literary Style and Poetic Devices

Suggested Readings:

Bharata Muni. *The Natyasastra*, tr. Manomohan Ghosh, vol. 1 (Calcutta: The Royal Asiatic Society of Bengal, 1950)

Iravati Karve. 'Draupadi' in *Yuganta – the End of an Epoch* (Orient Blackswan Pvt. Ltd., 2006)

A.B. Keith. *History of Sanskrit Literature* (Motilal Banarsidass, 2017)

J.A.B. van Buitenen. 'Dharma and Moksa' in Roy W. Perrett ed. *Theory of Value* (New York: Garland)

Vinay Dharwadkar. 'Orientalism and the Study of Indian Literature' in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994), pp. 158-95.

ENG5104C: British Novel – Beginning to the Victorian Age

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To acquaint the students with knowledge regarding the genesis and tradition of novel in England up to the Victorian Age.
- To engage the students in a critical study of the select novels ranging from the beginning to the Victorian period.
- To equip the students with the ability to perceive the different conventions of writing novels by authors belonging to different literary periods.
- To enable the students to take into consideration the context in which a novel was written and to enable him/her to find the evidence of the same that the novel employs.

Course Outcomes:

- Students would perceive that the conventions of composing novels by the authors and the literary taste of the readers change in correspondence to the changes in the socio-cultural scenario of the country.
- Students would acquire knowledge about the different types and forms of character, plot, narration and setting employed by the novelists in their attempts to bring home the themes and ideas presented in the novels to the readers.

Section I: **(2 Credits)**

- Daniel Defoe: *Moll Flanders*
- Jane Austen: *Pride and Prejudice*

Section II: **(2 Credits)**

- Jonathan Swift: *Gulliver's Travels* (Book Third)
- Charles Dickens: *Hard Times*
- Thomas Hardy: *Jude the Obscure*

Suggested Topics and Background Prose Readings for Class Presentations –

- Early Prose Fiction and the Novel
- Different Forms of Novel
- Themes of Realism, Individualism and Morality
- Narrative Style and Techniques
- Contributions of Female Novelists
- Themes of Marriage, Domesticity and Women's Rights
- Relationship between Society and Literature

Suggested Readings:

Arnold Kettle. *An Introduction to the English Novel,* Vol.1, Routledge, Rev. ed., 2017
Terry Eagleton. *The English Novel: An Introduction*, Blackwell Publishing, 2005
Deirdre David. (ed). *The Cambridge Companion to the Victorian Novel*, Cambridge University Press, 2nd edition, 2012
Ian Watt. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, Berkeley: University of California Press, 1959
Clive T. Probyn. *English Fiction of the Eighteenth Century, 1700-1789*, Longman, 1987
Raymond Williams. *The English Novel from Dickens to Lawrence*, Chatto & Windus, 1984
Grahame Smith. *The Novel and Society: Defoe to George Eliot*, Batsford Ltd, 1984

ENG5204C: British Drama II – Jacobean to the Restoration Period

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To acquaint the students with the nature and form of plays which were composed during the period from the Jacobean period to the Restoration period – a long period of nearly a hundred year which was marked by the greatest socio-political and religious upheavals in the history of England.
- To enable the students to engage critically with the themes and issues as discernible in the given texts and to enrich them with their own meaningful interpretations of the text after a critical engagement with it.

Course Outcomes:

- That the nature and form of plays is determined by the socio-political context of the country would be discernible to the students, and they would be curious to know more about such socio-political developments of the period.
- Students will be able to evaluate the texts based on their own assessment of the contexts and conditions of production of the same.
- They will be able to distinguish the features of Jacobean and Restoration drama, and will be in a position to evaluate the contribution of these two to English literature.

Section I: **1½ Credits**

- John Webster: *The White Devil*
- Thomas Middleton and William Rowley: *The Changeling*

Section II: **2½ Credits**

- John Dryden: *All for Love*
- Aphra Behn: *The Rover*
- William Congreve: *The Way of the World*

Suggested Topics and Background Prose Readings for Class Presentations –

- Drama – Jacobean Pesimism to Restoration Wit and Satire
- Power, Corruption, Love and Morality
- Realism and Satire
- Proscenium Stage

Suggested Readings:

Graham Parry. *The Seventeenth Century: The Intellectual and Cultural Context of English Literature, 1603-1700,* Routledge, 1989

Una Mary Ellis Fermor. *The Jacobean Drama: An Interpretation,* Routledge, 1st edition, 2013

Alexander Leggatt. *English Drama: Shakespeare to the Restoration, 1590-1660,* Routledge, 1988

Bruce King. *Seventeenth-Century English Literature,* Macmillan Press Ltd., 1983

Michael Alexander. *A History of English Literature,* Palgrave Macmillan, 2000

Dinah Birch (ed). *The Oxford Companion to English Literature,* OUP, 2009

ENG5304C: British Fiction – 20th Century

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To introduce the students to the historical, cultural and social contexts in which British modernist literature developed.
- To acquaint the students with the modernist movements and the key literary figures who shaped the modernist fiction for others to follow.
- To provide an idea of the movement called postmodernism and how it rejects the concepts of rationality, objectivity and universal truth – the features which are characteristic of modernism.
- To engage them critically with both modernist and postmodernist fiction in order to enable them to make a critical inquiry into the differences between the two and the reasons behind such differences.

Learning Outcomes:

- Students would be well versed in the narrative techniques, the themes and the stylistic innovations employed in both modernist and postmodernist fictions.
- They would be able to conduct comparative analyses between modernist fiction and those written by the postmodern writers in contravention of the beliefs and practices followed by the former.
- They will also be able to identify and analyse the fictions which are critically placed between modernist and postmodernist fictions.

Section I: Modern Fiction **3 Credits**

- D.H. Lawrence: *Sons and Lovers*
- Virginia Woolf: *Mrs. Dalloway*
- James Joyce: *A Portrait of the Artist as a Young Man*

Section II: Postmodern Fiction **1 Credit**

- John Fowles: *The French Lieutenant's Woman*

Suggested Topics and Background Prose Readings for Class Presentation –

- The Avant Garde Movement
- Modernism and the Modernist Novel
- Modern/Modernism/Modernity
- Postmodernism in Fiction
- Self, Subjectivity
- Metafiction; Fragmentation; Intertextuality
- "Postmodernism" by Linda Hutcheon in *The Routledge Companion to Critical Theory* edited by Simon Malpas and Paul Wake edited

Suggested Readings:

Peter Childs. *Modernism*, Routledge, 2000
Deborah Parsons. *Theorists of the Modernist Novel*, Routledge, 2007
Jesse Matz. *The Modern Novel: A Short Introduction*, Blackwell Publishing Ltd., 2004
David Bradshaw and Kevin J.H. Dettmar (eds). *A Companion to Modernist Literature and Culture*, Wiley-Blackwell, 2004
David Trotter. *The English Novel in History, 1895-1920*, Routledge, 1993
Dominic Head. *The Cambridge Companion to Modern British Fiction*, 1950-2000 (2002)
Roland Barthes. 'The Death of the Author' (1967)
Thomas Docherty (ed). *Postmodernism: A Reader*, Routledge, 2014
Patricia Waugh. *Practising POSTMODERNISM Reading MODERNISM*, Edward Arnold, 1992

ENG5404C: Literary Criticism
Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To enable the students to trace the history of literary criticism since the earliest Graeco Roman criticism beginning with Plato to the early beginning of the twentieth century.
- To introduce the students to the key concepts and the basic ideas revolving round the arena of literary criticism, and to acquaint them with the basic line of critical thoughts assumed and practised by the prominent English literary critics.

Learning Outcomes:

- Cultivation of philosophical and critical skills in the minds of the students will take place and this will enable the students to appreciate and compose literature by applying such theoretical frameworks and critical concepts.
- Students will be able to examine how literary criticism determines the evolution of literature and culture across different literary periods over the centuries.

Section I: Graeco Roman and Early English Criticism 2 Credits

- Plato (c. 428/427 – c. 348/347 BCE): Views on poetry, mimesis
- Aristotle (384 – 322 BC): Observations on poetry as being "'more philosophical than history", nature of mimesis, Tragedy (Plot, Catharsis, Hamartia, Peripetia, Anagnorisis, Hubris)
- Horace (65 – 8 BC): *The Art of Poetry*
- Longinus (First century AD): *On Sublimity*
- Stephen Gosson (1555-1624) and Philip Sidney (1554-1586): Poetry – For and Against
- Samuel Johnson (1709-1784): views on Shakespeare and the 'Three Unities' [From "Preface to Shakespeare" by Samuel Johnson]

Section II: English Criticism: Ideas and Texts 2 Credits

- William Wordsworth (1770-1850): views on poetry, the language of poetry, poetic diction
- Samuel Taylor Coleridge (1772-1834): fancy and imagination
- John Keats (1795-1821): negative capability
- Matthew Arnold (1822-1888): "The Study of Poetry"
- Aestheticism and Walter Pater (1839-1894) in particular
- T.S. Eliot (1888-1965): "Tradition and the Individual Talent"
- F.R. Leavis (1895-1978): Enactment

Suggested Readings:

D.A. Russell, Michael (eds). *Classical Literary Criticism*, OUP, 2008
M.A.R.Habib. *A History of Literary Criticism: From Plato to the Present*,Blackwell Publishing,2005
Harry Blamires. *A History of Literary Criticism*, Palgrave Macmillan, 1991
David Lodge (ed). 20th*Century Literary Criticism*, Routledge, 1972
David Lodge and Nigel Wood. *Modern Criticism and Theory: A Reader*, Routledge, 2013
D.J. Enright and Ernst De Chickera (ed). *English Critical Text*, OUP, 2002
David Daiches. *Critical Approaches to Literature*. Kessinger Publisher, 2007
Frank Lentricchia and Thomas McLaughlin (ed). *Critical Terms for Literary Study*, University of Chicago Press, 1995

ENG6104C: Modern European Drama

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To introduce the students to the genealogical origin of modernist drama which took place outside England even before the arrival of the twentieth century and had started to influence the English literary works and thoughts from that time on.
- To acquaint them with the distinctive features of modernist drama and the drama of the preceding literary period, and to enable them to learn about the changes which took place in the theatrical production in the era of modern drama.
- To ensure that the students learn well about the history of the evolution of modern drama which took place as a result of the revival and experimentation on poetic drama alongside the composition of naturalistic and realistic plays by the European playwrights.

Learning Outcomes:

Students by now would be able to define and demonstrate the features of a modernist play by pinpointing out in practical terms the details and specifics.

- They would learn about the trajectory of development that modern drama and dramatists undertook in the direction of distinguishing itself from the dramas of the preceding literary period in view of the changing nature of time and society and the exigencies which arose thereof.

- Students will learn that as opposed to the structure of an earlier traditional play, modern drama eschews the concept of a tightly and logically structured plot and that the stage could be used as a platform to voice the questions and challenge the conventional structure of thoughts and beliefs as had been espoused by the audience earlier on.
- They will realise that the mute spectators of the earlier traditional drama have come to assume a participatory role in the practical execution of a modern drama, and that the stage has come to represent the voices of the characters and the audience as well. Further, they stand the chance of drawing inspiration from this fact that modern drama ekes out a place for the execution of the ideas and solution to the social and political problems on the stage itself.

Section I: **2 Credits**

- Henrik Ibsen: *Ghosts*
- August Strindberg: 'Preface to Miss Julie' in *Miss Julie*, trans. Helen Cooper (London: Methuen, 1992)
- Luigi Pirandello: *Six Characters in Search of an Author*

Section II: **2 Credits**

- Bertolt Brecht: *Mother Courage and Her Children*
- Samuel Beckett: *Waiting for Godot*
- Martin Esslin: 'Introduction' to his *The Theatre of the Absurd*

Suggested Topics and Background Prose Readings for Class Presentations –

- Realism and Naturalism in Modern Drama
- Expressionism
- Theatre of the Absurd
- Metatheatre and Theatrical Self-Consciousness
- Epic Theatre and the Alienation Effect
- Fourth Wall; Stage Mechanics and Costumes; Gestus
- Gender, Motherhood and Societal Expectations
- Existentialism and Nihilism

Suggested Readings:

Erika Fischer-Lichte. *History of European Drama and Theatre*, tr. Joe Riley, Routledge, 2002
Martin Esslin. *Theatre of the Absurd*, Vintage Reprint edition, 2004
Eric Bentley. *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*, Penguin, 1992
Frederick J. Marker & Christopher Innes. *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett: Essays from Modern Drama*, University of Toronto Press, 1998
W.B. Worthen. *Modern Drama: Plays, Criticism, Theory*, Heinle and Heinle Publishers, 2003
Christopher Innes. *Modern British Drama: The Twentieth Century*, 2nd edition, CUP, 2002
James McFarlane (ed). *The Cambridge Companion to Ibsen*, CUP, 2004

ENG6204C: Modern British Drama

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To enable the students to learn about the development in the literary genre of drama in English literature at the advent of the art and literary movement called modernism, and how Naturalism, Absurdism and Realism have come to occupy the centrestage in the drama of the modern period in opposition to the themes of supernatural elements, fate, heroic deeds and the like in traditional British drama.
- To equip them with knowledge regarding the prominent plays and the playwrights of this modern British literary period who were representing various realistic concerns of the modern society.
- To enable them to engage critically with the themes and issues that find representation in the given select plays, and to acquaint them with the swift changes in the society and the corresponding development in the literary genre of drama in England during this period of time ranging from pre-modern to modern.

Course Outcomes:

- The students will be able to relate the texts with the contexts of production of the same thereby availing the opportunity and capacity to imbibe such an inquiring spirit to further their studies in this regard.
- The early modern literary period was a period of great experimentation and innovation. The students will learn about the experimentations undertaken in the field of composition and staging of plays with the arrival of modern time and technology, and will be able to distinguish and analyse the differences in the theme and structure of the plays composed during pre-modern and modern periods.
- They will develop an understanding of the various sub-genres of drama after having read the prescribed texts and, further, they will feel inspired to undertake the project of writing plays based on realism by themselves after having such a stint of critical engagement with various aspects of the theme and form of the given texts.

Section I: **1½ Credits**

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

Section II: **2½ Credits**

- John Osborne: *Look Back in Anger*
- Arnold Wesker: *Chicken Soup with Barley*
- Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*

Suggested Topics and Background Prose Reading for Class Presentation –

- Social Class Structure and Working-Class Struggles
- Religious and Existential Themes
- Portrayal of Female Characters

- Influence of the Theatre of the Absurd on Modern British Drama
- Theatre of the Catastrophe
- Historical and Political Context
- Aspects of Modernism and Postmodernism

Suggested Readings:

David Krasner. *A History of Modern Drama*, vol. 1, Wiley-Blackwell, 2011
Christopher Innes. *Modern British Drama: The Twentieth Century*, 2nd edn, CUP, 2002
Michelene Wandor. *Post-War British Drama: Looking Back in Gender*, Routledge, 2001
John Smart et. al. *Twentieth Century British Drama*. CUP, 2001
Dominic Shellard (ed). *British Theatre in the 1950s*, Continuum International Publishing Group – Sheffie, 2000
Howard Barker. *Arguments for a Theatre (Fourth Edition)*, Oberon Books, 2016
Martin Esslin. *Theatre of the Absurd*, Vintage Reprint edition, 2004
Dominic Shellard. *British Theatre Since the War*, Yale University Press, 2000

ENG6304C: Twentieth Century Criticism and Theory

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To introduce the students to the wide spectrum of literary criticism of the west, the key movements, the writers and their concepts which they propounded and espoused soon after the beginning of a new century – the twentieth century.
- to provide an overview of the development of Literary Theory worldwide from its origin to the present, and to enable the students to critically appreciate the literary texts from such a theoretical perspective.

Learning Outcomes:

- the course will encourage the students to sharpen their critical faculty of mind and embark on independent reading of the literary texts.
- students will be apprised of the socio-political and historical realities which formed the ground for the espousal of a definite pattern of literary criticism and theory.
- the students will develop and have a factual understanding of literary/imaginary works when the same being analysed on the basis of their domain of critical perspectives gained from this course.

Section I: 2 Credits

- Virginia Woolf: "Modern Fiction"
- T. S. Eliot: "The Metaphysical Poets"
- New Critical Ideas: I.A.Richards' ideas and views on the practice of

Practical Criticism; Ambiguity; Tension; Language of Paradox;
Intentional Fallacy and Affective Fallacy;
Myth and Archetypal Criticism.

Section II: **2 Credits**

- Russian Formalism:
  Viktor Shklovsky (1893-1984) – Defamiliarisation; Jan Mukarovsky (1891-1975) – foregrounding; Mikhail Bakhtin (1895–1975) – dialogism, polyphony, heteroglossia.

- Structuralism:
  Ferdinand de Saussure (1857-1913) – "Nature of the Linguistic Sign"; Claude Levi Strauss (1908-2009) and Structuralism.

- Poststructuralism:
  Jacques Derrida (1930-2004) – signifier/signified, deconstruction, difference/differance;
  Michel Foucault (1926-84) – discourse, power/knowledge

- Feminist Criticism:
  Juliet Mitchell (1940-) – Freud, psychoanalysis and feminism
  Helene Cixous ((1937-) – écriture feminine

- Marxist Criticism:
  Terry Eagleton (1943-) – "Literature and History" in *Marxism and Literary Criticism*

- New Historicism:
  Stephen Greenblat (1943-) – Historicity of the text and the textuality of history.

Suggested Readings:

Harry Blamires. *A History of Literary Criticism.* Palgrave Macmillan, 1991
Jeremy Hawthorn. *A Glossary of Contemporary Literary Theory,* Heritage Publishers, 2011
Patricia Waugh. *Literary Theory and Criticism,* OUP, 2006
David Lodge (ed). 20th*Century Literary Criticism*. Routledge, 1972
K. M. Newton. *Twentieth Century Literary Theory: A Reader,* Palgrave Macmillan, 1997
Jonathan Culler. *Literary Theory: A Very Short Introduction,* OUP, 2011
Peter Barry. *Beginning Theory,* Manchester University Press, 2002
Raman Seldan et al. *A Reader's Guide to Contemporary Literary Theory.*
Terry Eagleton. *Literary Theory: An Introduction.* Oxford: Blackwell, 2008
Terry Eagleton. *Marxism and Literary Criticism*, 2nd edition, Routledge Classics, 2017
Vincent B. Leitch. *The Norton Anthology of Theory and Criticism*
Rene Wellek, Stephen G. Nicholas. *Concepts of Criticism,* Yale University, 1993
Andrew Bennett & Nicholas Royle. *An Introduction to Literature, Criticism and Theory,* Routledge, 2023
Chris Baldick. *The Social Mission of English Criticism 1848-1932,* OUP, 1987
Stephen Greenblatt. "Towards a Poetics of Culture", *The New Historicism* ed. H. Aram Veeser, Routledge, 1989
Juliet Mitchell. *Psychoanalysis and Feminism*, Allen Lane, 1974
Hayden White. 'The Historical Text as Literary Artifact,' *Tropics of Discourse: Essays in Cultural*

Criticism, The John Hopkins University Press, 1978

ENG6404C: Postcolonial Literatures

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- to introduce the students to the history of discourse on postcolonialism by offering them to read key critical texts related to colonialism/postcolonialism, and to acquaint them with the key concepts and issues – the coloniser and the colonised, resistance and decolonisation, crisis of identity and homelessness, cultural dislocation and social alienation, race and gender – associated with the project of understanding postcolonialism.
- to acquaint them with the strategy and the process employed by the coloniser to colonise a nation both geopolitically and psychologically.
- to enable them to read and analyse the experiences of a colonised subject/nation by offering them to read some fictions written based on the knowledge and experiences of colonialism/postcolonialism

Learning Outcomes:

- the students will learn and realise, more specially after having read *A Bend in the River*, that the postcolonial state of a nation could also bring in in the wake of its newly gained independence a plethora of unforeseen conflict-ridden situations that, otherwise, usually accompany the project of colonialism. As such, the students will avail the provision and the opportunity to analyse the conditions and reasons responsible for the occurrence of such a situation.
- they will be apprised of the purpose and the efforts centring round the project of decolonising the minds of the colonised people. Further, they would also take to imbibing an enquiring spirit to know more about the ways and methods employed by the coloniser to colonise the minds of the subjects for the purpose of serving the former's interests and objectives.
- After a critical reading of the given critical texts and the fictions, the students will avail the opportunity to contest their views vis-a-vis the view stated by Leela Gandhi in her Preface to Postcolonial Theory – "Despite its good intentions, then, postcolonialism continues to render non-Western knowledge and culture as 'other' in relation to the normative 'self' of Western epistemology and rationality."

Section I: Critical Readings **1 Credit**

- Aijaz Ahmad: "Jameson's Rhetoric of Otherness and the 'National Allegory'" in *In Theory: Classes, Nations, Literatures*
- Ngugi wa Thiong'o: "The Quest for Relevance" in *Decolonising the Mind: The Politics of Language in African Literature*

Section II: Texts **3 Credits**

- Chinua Achebe: *Things Fall Apart*
- Derek Walcott: 'A Far Cry from Africa'; 'Names'
- Bessie Head: "The Collector of Treasures"
- V.S. Naipul: *A Bend in the River*
- Ama Ata Aidoo: "The Girl who Can"
- Pablo Neruda: 'The Way Spain Was'

Suggested Topics and Background Prose Readings for Class Presentations:

- The Coloniser and the Colonised
- Globalisation and Decolonisation
- Cultural Dislocation and Crisis of Identity
- Race, Gender Roles and Colonialism

Suggested Readings:

Aime Cesaire. *Discourse on Colonialism*, tr. Joan Pinkham, New York: Monthly Review Press, 2002
Franz Fanon. *Black Skin, White Masks*, tr. Charles Lam Markmann, London: Pluto Press, 2008
Ngugi wa Thiong'o. *Decolonising the Mind*, London: James Curry, 1986
Ashis Nandy. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*, 2nd edition, OUP, 2009
Leela Gandhi. *Postcolonial Theory: A Critical Introduction*, Columbia University Press, 2019
Albert Memi. *The Colonizer and The Colonized*, Beacon Press, 1991
Homi Bhaba. *The Location of Culture*, Routledge, 1994
Bill Ashcroft, Gareth Griffiths, Helen Tiffin. *Post-Colonial Studies: The Key Concepts*, 3rd edition, Routledge, 2013

ENG7104C: British Poetry – Texts and Contexts

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- The course aims at familiarising the students with British poetry ranging from the post-Shakespearean British literary scene to the present in the direction of enabling them to develop critical insight into the contexts of production of poetry with varied themes and in different forms during this period by offering them to read critically a select number of key literary texts. Students are also expected to learn about the different forms and genres of poetry and the stylistic evolution of British poetry over the centuries.
- To enable the students to develop critical thinking and practice critical analysis of different poems written in different sub-genres of British poetry. As such, they will be able to acquire an insight into the specific characteristics of different types of poetry written in different socio-political, cultural and literary contexts.

Learning Outcomes:

- Students will now be aware of the different socio-political and cultural contexts which furthered the cause of production of distinctly different poems bearing different forms and themes in different literary periods over the centuries.
- They will be able to identify the various sub-genres of British poetry together with the history of origin and development of those sub-genres at different critical periods of time across the different literary periods.
- They will be able to distinguish the peculiarities and the different guiding principles and philosophy based on which various British poets of different literary periods embarked upon the project of composing the canon of British poetry.

Section I: Post-Shakespeare to the 18th Century (1 Credit)

- A brief study on the socio-historical context of writing and publishing British poetry during this period - Post-Shakespeare to the 18th Century.
- Ben Jonson (1572-1637): 'To the Memory of My Beloved Master William Shakespeare'
- John Donne (1572-1631): 'Canonization'
- Alexander Pope (1688-1744): 'Epistle to Dr Arbuthnot'

Section II: The Romantic Period to the Victorian Period (1 Credit)

- A brief study on the socio-historical context of writing and publishing British poetry during this period – The Romantic Period to the Victorian Period
- Anna Letitia Barbauld (1743-1845): 'To Mr. S. T. Coleridge'
- William Blake (1757-1827): 'Jerusalem'
- William Wordsworth (1770-1850): 'Ode: Intimations of Immortality'
- John Keats (1795-1831): 'On Sitting Down to Read *King Lear* Once Again'
- Robert Browning (1812-1889): 'My Last Duchess'

Section III: The Early 20th Century and Modernism (1 Credit)

- A brief study on the socio-historical context of writing and publishing British poetry during this period.
- Seigfried Sasson (1886-1967): 'Attack'
- William Butler Yeats (1865-1939): 'Sailing to Byzantium'
- T.S. Eliot (1888-1965): 'The Hollow Men'
- W. H. Auden (1907-1973): 'The Shield of Achilles'
- Dylan Thomas (1914-1953): 'Poem in October'

Section IV: Post-World War II to the Present (1 Credit)

- A brief study on the socio-historical context of writing and publishing British poetry during this period.
- Philip Larkin (1922-1985): 'Ambulances'
- Ted Hughes (1930-1998): 'The Thought Fox'

- Seamus Heaney (1939-2013): 'Casualty'
- Elizabeth Jennings (1926-2001): 'Song for a Birth or a Death'
- Carol Ann Duffy (1955-) 'Prayer'

Suggested Readings:

David Hopkins ed. *The Routledge Anthology of Poets on Poets*, London: Routledge, 1990
Peter Verdonk. ed. *Twentieth-Century Poetry: From Text to Context*, London, Routledge, 1993
Peter Robinson ed. *The Oxford Handbook of Contemporary British and Irish Poetry*, Oxford: OUP, 2013
Stephen Bygrave. ed. "Women Poets 1780-1930", *Romantic Writings*, New York: Open University Press, 1996.
Carl Woodring ed. *The Columbia History of British Poetry*. New York: Columbia UP, 1994
Pona Mahanta, et al. (ed). *Poems Old and New*, Trinity Press, 2001
Aditi Chowdhury and Rita Goswami. *A History of English Literature: Traversing the Centuries*, Orient BlackSwan Pvt Ltd, 2014

ENG7204C: British Drama -Texts and Contexts

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- to provide knowledge regarding the course of development of British drama from the great Elizabethan period to the twentieth century to the students. As such, some select literary texts covering the range of this said period are being prescribed for a critical reading in this course.
- to make them informed about the socio-cultural background and the intellectual and artistic milieu against the backdrop of which the British playwrights had engaged with the themes and issues in their plays.
- to acquaint them with the shifting trends in criticism involving the forms and techniques of dramaturgy, issues and themes in plays, and styles and techniques of stage production.
- To enable the students to apply critical theories and methodologies in their analysis of the themes and forms of the plays.

Learning Outcomes:

- Students will be able to demonstrate a comprehensive understanding of the socio-historical contexts of production of British drama from the Elizabethan period to the twentieth century.
- They will be able to identify the distinguishing style and structure, and the themes and concerns that bear close association with playwrights belonging to different literary periods.
- they will now be able to compare the thematic and stylistic elements of plays from different literary periods, and will develop the ability to interpret the dramatic texts based on their own reading of critical literary theories.

Section I: Texts and Contexts **(4 Credits)**

A brief study on the socio-historical context of writing and producing these enlisted British dramas, including a study on the themes, structures, styles and techniques employed in the composition of the same.

- William Shakespeare (1564-1616): *Hamlet*
- G.B. Shaw (1856-1950): *Arms and the Man*
- Harold Pinter (1930-2008): *The Birthday Party*
- Edward Bond (1934-): *Lear*

Suggested Topis and Background Prose Readings for Class Presentations –

- Shakespearean Tragedy and Existentialism
- G.B. Shaw and Comedy of Ideas
- Comedy of Menace
- Theatre of the Absurd and Post-War Anxiety
- Political Allegory; Authority, Violence and Society
- Modern Tragedy

Suggested Readings:

Christopher Innes. *Modern British Drama: The Twentieth Century*, Cambridge: CUP, 2002
David Ian Rabey. *English Drama Since 1940*, London: Routledge, 2016
E.M.W. Tillyard. *The Elizabethan World Picture*, London: Pimlico, 1998
Martin Esslin. *The Theatre of the Absurd*, London: Methuen, 2001
Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, London: Bloomsbury, 2000
Stephen Greenblatt. *Renaissance Self-fashioning: From More to Shakespeare*, Chicago: University of Chicago Press, 2005
Raymond Williams. *Modern Tragedy* ed. Pamela McCallum, Broadview Press, 2006
Jonathan Dollimore and Alan Sinfield (ed.). *Political Shakespeare: New Essays in Cultural Materialism*, Manchester UP, 1985
Hugh Grady. *The Modernist Shakespeare*, Oxford: Clarendon, 1991

ENG7304C: British Fiction – Texts and Contexts

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- to enable the students to have a comprehensive knowledge regarding the tradition of British novel from the nineteenth century to the present, including its development into different forms and the socio-cultural contexts of its production.

- To equip them with the skills of reading critically a novel, and a reading of the prescribed novels would provide them with the knowledge and experience of engaging with various issues of social and moral concerns that loom large in the horizons of individual and social space from time to time and find representation in the novels.
- To acquaint them with the features of modernism and postmodernism in novels, and to enable them to mark the differences among traditional, modern, modernist and postmodern novels.

Learning Outcomes:

- Students will be able to trace the developments in the realm of British fiction from the nineteenth century to the modern time, and will take stock of the reasons and the situations which furthered the evolution of British novel into a more nuanced form at the present time.
- Students will take to assuming different critical perspectives as regards the themes and the characters in the novels. They will be able to add or shed new light on the earlier understanding of the texts by other earlier readers by applying literary theories and critical frameworks of their own choice.
- They will be able to demonstrate their knowledge and familiarity with the different conventions and techniques of writing fiction and engaging the readers as employed by different fiction writers.
- They will feel enriched and inspired after having stood witness to such a wealth of thematic richness and narrative techniques in the prescribed texts.

Section I: Texts and Contexts (4 Credits)

- A brief study on the socio-historical contexts of writing and publishing the prescribed texts, including the ideas and features which mark the differences among the prescribed texts.
- Charles Dickens (1812-1870): *A Tale of Two Cities*
- Virginia Woolf (1882-1941): *To the Lighthouse*
- George Orwell (1903-1950): *1984*
- Ian McEwan (1948-): *Atonement*

Suggested Readings:

David Lodge. *The Language of Fiction,* London: Routledge, 2002
John Mullan. *How Novels Work,* Oxford: OUP, 2008
Malcolm Bradbury. *The Modern British Novel,* London: Penguin, 2000
Terry Eagleton. *The English Novel: An Introduction,* Malden: Blackwell, 2005
Linda Hutcheon. *The Poetics of Postmodernism,* Routledge, 1988
Patricia Waugh. *Metafiction: The Theory and Practice of Self-Conscious Fiction,* Routledge, 1988
Michael McKeon. *Theory of the Novel,* The John Hopkins University Press, 2000

ENG7404C: Contemporary Asian Literature

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To introduce the students to the rich tradition of literary writings taking place in different Asian countries in different socio-cultural, political and literary milieu.
- To provide the students with a sense of historical knowledge and consciousness related to those countries against the backdrop of which a comparative assessment of British literary texts and contexts, narrative strategies and techniques, material culture and gender relationship could be undertaken.
- To acquaint them with the stylistic and thematic innovations taking place in contemporary Asian literature so that they could be well aware of such developments in the field of literature.
- To enable them to study the socio-historical contexts of production of Asian literature.
- To enable them to see to it how the themes of freedom, identity, diaspora, gender, displacement and cultural struggle, postcolonialism and globalization find representation in contemporary Asian literature.

Learning Outcomes:

- Students now will have a comprehensive understanding of the tradition and culture, customs and conventions, beliefs and rituals followed and practiced by the people living in different Asian countries after a reading of the prescribed texts. As such, such a wealth of knowledge gained by them would lead them to fostering ties of friendship and cross-cultural understanding with the people of other Asian countries.
- Students will gain knowledge about the views and perspectives that the Asian writers and people hold about life and the world, emotions and desires and complexities of human life.
- Students will have a better understanding of the diversity of cultures and norms of society after a thorough study of the texts. At the same time, they would also take to evaluating those social and cultural norms on the basis of the advantages and disadvantages that those norms entail.
- Students now would be able to conduct comparative study of Asian literature and other literature from other regions. They may also take to interpreting the Asian literary texts based on their application of literary theories and critical framework of thought.

Section I: **Texts: (4 Credits)**

- Haruki Murakami (1949-): *Norwegian Wood*
- Dai Sijie (1954-): *Balzac and the Little Chinese Seamstress*
- Sonali Deraniyagala (1964-): *Wave*
- Marjane Satrapi (1969 -): *Persepolis I*

Suggested Topics and Background Prose Readings for Class Presentations –

- Socio-historical Contexts
- Cultural Revolution in China and Iranian Revolution
- Globalisation and Issue of Cultural Identity
- Representation of Women and Gender Roles
- Trauma, Memory and History
- Narrative Techniques and Styles

Suggested Readings:

David Smyth (ed.)*The Canon in Southeast Asian Literatures*. Richmond,Surrey: Curzon Press, 2000.
Teri Shaffer Yamada, ed. *Modern Short Fiction of Southeast Asia: A Literary History*. Ann Arbor, MI: Association for Asian Studies, 2009
Philip F. Williams (ed.) *Asian Literary Voices: From marginal to the Mainstream*, Amsterdam University Press, 2010
Paul Brians. *Modern South Asian Literature in English.* Connecticut, Greenwood Publishing House, 2003

ENG8104C: American Literature

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To enable the students to be in possession of historical knowledge regarding the growth and development of American literature since its beginning.
- To provide a comprehensive knowledge of the contexts and the events that led to the production of the texts and the emergence of major trends in American literature.
- To familiarise them with the key literary figures, their texts and their share of contribution to the development of respective literary genres in different historical periods in the context of American literature.

Learning Outcomes:

- Students now would be able to relate the texts with the contexts of their production, and thereby would be able to understand and feel the experiences and compulsions that brought about such a text.
- In the light of their knowledge of the history of America ranging from its colonial past to the present, students now are in a position to engage critically with the themes and issues as portrayed in the prescribed texts
.

Section I: The Beginning and the Important Works and Events (1 credit)

- A brief history of American Literature:
(Refer to *History of American Literature* by Reuben Post Halleck)

i. Colonial Literature
ii. The Emergence of a New Nation
iii. The New York Group
iv. The New England Group

v. Southern Literature
vi. Western Literature
vii. The Eastern Realists

Section II: Texts **(3 Credits)**

Walt Whitman (1819-1892):	'I hear America Singing'
Herman Melville (1819-1891):	*Billy Budd*
Carl Sandburg (1878-1967):	'Chicago'
William Faulkner (1897-1962):	*The Sound and the Fury*
Langston Hughes (1901-1967):	'The Negro Speaks of Rivers'
Arthur Miller (1915-2005):	*Death of a Salesman*
Martin Luther King Jr. (1929-1968):	'I Have a Dream'
Leslie Marmon Silko (1948-):	"Lullaby"

Suggested Topics and Background Prose Readings for Class Presentations in the context of American Literature –

- Native American Oral Traditions
- American Enlightenment and Revolutionary Writings
- Romanticism and Transcendentalism
- American Renaissance
- Realism and Naturalism
- Modernism
- Harlem Renaissance

Suggested Readings:

Reuben Post Halleck. *History of American Literature*, Notion Press, 2019

Percy H. Boynton. *A History of American Literature (1919)*, Kessinger Publishing, 2010

Richard Gray. *A History of American Literature*, Wiley-Blackwell, 2012

Jelena Sesnic. *From Shadow to Presence: Representation of Ethnicity in Contemporary American Literature (Critical Approaches to Ethnic American Literature, 01)*, Brill Academic Pub, 2007

Malcolm Bradbury. *The Modern American Novel*, Viking, 1993

David Minter. *A Cultural History of the American Novel: Henry James to William Faulkner*, CUP, 1996

Nina Baym et al. (eds). *The Norton Anthology of American Literature* vol. 1 & 2, W.W.Norton & Company, 2012

David Krasner (ed). *A Companion to Twentieth-Century American Drama*, Wiley-Blackwell, 2007

Jay Parini (ed). *The Columbia History of American Poetry*, Columbia University Press, 1993

Christopher MacGowan. *The Twentieth-Century American Fiction Handbook*, Wiley-Blacwell, 2011

Caroline Zilboorg.*American Prose and Poetry in the 20th Century:Contexts in Literature*, CUP, 2000

Nandana Dutta. *American Literature*, Orient BlackSwan, 2016

ENG8204C: Indian Writing in English

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To acquaint the students with the origin and history of literary writings in English by Indians, and the difficulties that arose in naming the category of this very particular kind of literature.
- To introduce the students to the richness and diversity of Indian literature, which remains overspread in literary texts written in regional languages, by offering them to read the English translations.
- To enable them to make a comparative study between literature written in native English and those by the Indian writers in English or the English translations of regional language writers.
- To make the students critically aware of the social and historical circumstances which generated the production of the prescribed texts as enlisted in this course.
- To apprise them of the influence of Indian traditional myths, symbols and folklore on the creation of modern Indian literature as well as the influence of Indian folklore's rich oral storytelling tradition on the narrative styles of modern literature of the land.

Learning outcomes:

- Students would be in a position to assess the history and development of Indian literature written in English and in English translation and in other regional languages.
- They would be able to gather the concept of Indian literature after an appraisal of the literature written in English or by reading the English translations and the given essays.
- They would take to emphasising more on the role and significance of translation in the circulation and recognition of literary works.
- They would be able to gather knowledge regarding the present scenario of Indian Writing including the contemporary literary and social aspects and issues as reflected in the same.
- They would be ably enriched by a study of the different narrative techniques and styles employed in the presentation of the stories and themes in the prescribed literary texts.

Section I: Historical Contexts and Critical Texts (1 Credit)

M. K. Naik: "The Asoka Pillar: Independence and After" (From *A History of Indian English Literature* by M.K. Naik)

A.K Ramanujan (1929-1993): "Is there an Indian Way of Thinking? An Informal Essay"

Dipesh Chakraborty (1948-): "Postcoloniality and the Artifice of History: Who Speaks for

Indian Pasts?"

Section II: Fiction **(2 Credit)**

- Raja Rao (1908-2006): *Kanthapura*
- Amitav Ghosh (1956-): *The Hungry Tide*
- Aravind Adiga (1974-): *The White Tiger*

Section III: Poetry and Drama **(1 Credit)**

- H.L.V. Derozio (1809-1831) 'To India, My Native Land'
- Toru Dutt (1856-1877): 'Our Casuarina Tree'
- A.K. Ramanujan (1929-1993): 'A River'
- Girish Karnad (1938 – 2019): *Hayavadana*

Suggested Topics and Background Readings for Class Presentations:

- History of Indian Writing in English • Introduction of English Studies in India (Macaulay's minutes) • Nativisation of English • The Postcolonial experience • Diaspora Writers

Suggested Readings:

Aijaz Ahmed. 'Indian Literature: Notes towards the Definition of a Category', *In Theory*, OUP, 2006
M.K. Naik. *A History of Indian English Literature*, New Delhi: Sahitya Akademi, 1978
Arvind Krishna Mehrotra. *A Concise History of Indian English Literature*, Hyderabad: Permanent Black, 2017
Raja Rao, Foreword to *Kanthapura*, New Delhi: OUP, 1989 pp. v–vi.
Salman Rushdie, 'Commonwealth Literature does not exist' in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
Meenakshi Mukherjee. *The Perishable Empire: Essays on Indian Writing in English*, OUP, 2002
Sisir Kumar Das. *A History of Indian Literature, Vol. 1: 1800-1910*, New Delhi: Sahitya Akademi, 1993
Bruce King, 'Introduction' in *Modern Indian Poetry in English*, New Delhi: OUP, 2nd edn, 2005, pp. 1–10
Nandi Bhatia (ed). *Modern Indian Theatre: A Reader*, OUP, 2005.

ENG8304C: African Literature

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To introduce the students to the world of African literature and to acquaint them with the culture, tradition and history of people living in this part of the world by offering them to read some representative texts situated across different genres of African literature.
- To let them read and analyse the history of colonialism that Africa had to undergo, and the contemporaneous condition of the lives of the people as reflected in the texts.
- To enable them to see through the policies and politics that have engendered the stereotypical thought of viewing Africa as the periphery of the world, and to make them comprehend how African history intersects with the histories of other continents thereby bringing about paradigmatic shifts in major aspects of social and political life.

Learning Outcomes:

- Students would be well equipped with knowledge pertaining to the history of Africa and the ordeal of sufferings the African people had to undergo during the colonial periods.
- Students would now be highly aware of the African culture and society after a proper critical reading of the prescribed texts. At the same time, they would now be well versed in appreciating the thematic concerns of the texts by a perusal of the literary expressions and nuances as presented in the same.
- Students would stand witness to and realise the overarching influence of literature in that how African literature allows for the provision of bringing to the fore the underrepresented voices of the colonial period, and allows for the expression of angst and despair at the act of misrepresentation of the idea of 'Africa'. Further, the students will realise the role and significance of African literature in developing a national identity for the people living in the former colonies of Africa now.

They will now be able to identify the common features of African literature – a literature which chiefly bears strong relationship with oral tradition of storytelling and folktales. Further, they will find that the themes of coloniser and the colonised, displacement and cultural struggle, socio-political changes due to colonialism and issues pertaining to the everyday lives of people in various African societies find representation in African literature – a literature which, however, is a conglomerate of different African nations.

- **Section I: Critical Texts (1 Credit)**

Frantz Fanon (Martinique, 1925-61): "The Negro and Language"
Chinua Achebe (Nigeria, 1930-2013): "The African Writer and the English Language"
Buchi Emecheta (Nigeria, 1944-2017): "Feminism with a small 'f'"

- **Section II: Texts (3 Credits)**

Olaudah Equiano (Nigeria ?, 1745-97): *The Interesting Narrative of the Life of Olaudah Equiano: Or Gustavus Vassa, the African*
Ngugi wa Thiong'o (b.1938) & Micere Githae Mugo (b.1942): *The Trial of Dedan Kimathi*
Chinua Achebe (Nigeria, 1930-2013)): *Arrow of God*
Ngugi wa Thiong'o (Kenya): "A Meeting in the Dark"
Gabriel Okara (Nigeria 1921-2019): 'The Mystic Drum'
Noemia de Sousa (Mozambique, 1926-2002): 'If You Want to Know Me'

Suggested Readings:

F. Abiola Irele & Simon Gikandi. *The Cambridge History of African and Caribbean Literature Volume 1 & 2*. Cambridge: Cambridge University Press, 2004
F. Abiola Irele (ed). *The Cambridge Companion to the African Novel*, CUP, 2009
Gikandi, Simon (ed). *Encyclopedia of African Literature*. Routledge, 2003.
Frantz Fanon. *Black Skin, White Masks*. tr. Charles Lam Markmann, London:Pluto Press, 1986
Frantz Fanon. *The Wretched of the Earth* tr. Constance Farrrington, Penguin books, 1963
Chinua Achebe: "An Image of Africa: Racism in Conrad's *Heart of Darkness*." (1975)
George Joseph, "African Literature" ch.12 in *Understanding Contemporary Africa*, ed. April A. Gordon & Donald L. Gordon, London: Lynne Rienner Publishers, 1996
Moradewun Adejunmobi. "Routes: Language and Identity of African Literature." *The Journal of Modern African Studies*, 37.4 (1999)
Tanure Ojaide. "Modern African Literature and Cultural Identity" *African Studies Review*.35.(1992)
Ngugi wa Thiong'o. *Decolonising the Mind: The Politics of Language in African Literature*, Delhi: Worldview Publications, 2007
Kirsten Holst Petersen (ed). *Criticism and Ideology: Second African Writers' Conference Stockhom 1986*, Scandinavian Institute of African Studies, 1988

ENG8404C: Women's Writing

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To enable the students to garner knowledge related to the socio-political contexts and history of the various stages of feminist movements and concerns.
- To equip the students with the key concepts and critical ideas of the key figures associated with feminist thinking and writing.
- To enable the students to analyse critically the contexts and the situations which compelled the writers belonging to different geographical locations, socio-cultural settings and time periods to resort to feminist writings. Also, to analyse the stylistic features of the texts written by women.
- To introduce them to the act and ways of re-reading a literary text from the perspective of gender.

Learning Outcomes:

- Students would be able to gather knowledge pertaining to the position of women in earlier times and track the evolution of Women's movement and empowerment till the present time.
- They would be able to have comprehensive knowledge regarding the social construction of gender in the society as well as literature, and see through such stereotypical notions of gender.
- They would be well versed in re-reading a literary text in the light of the critical concepts and ideas of feminist theory.

- They would be well equipped in engaging themselves with the ongoing debates and issues concerning the newly emerging feminist criticism and literary theories.

Section I: Critical/Theoretical Texts (1 credit)

- Virginia Woolf: Chapter 4 & 5 of *A Room of One's Own*
- Toril Moi: 'Introduction: Who's afraid of Virginia Woolf?' in *Sexual/Textual Politics*
- Judith Butler: "Subjects of Sex/Gender/Desire" (Section I to IV) in *Gender Trouble: Feminism and Subversion of Identity*

Section II: Texts (3 Credits)

Kate Chopin (1850-1904):	"The Story of an Hour"
Adrienne Rich (1929-2012):	'Diving into the Wreck'
Caryl Churchill (1938 -):	*Top Girls*
Maxine Hong Kingston (1940-):	*The Woman Warrior*
Alice Walker (1944-):	*The Color Purple*

Suggested Topics and Background Prose Readings for Class Presentations –

- Feminism/female/feminine
- Female Subjectivity
- Sex/Gender
- The Three Waves
- Gynocriticism
- African Feminism
- Intersectionality

Suggested Readings:

Toril Moi. *Sexual/Textual Politics*, Routledge, 2006
Bonnie Kime Scott et al (ed). *Women in Culture*, New York: Blackwell, 2016
Elaine Showalter. "Virginia Woolf and the Flight into Androgyny," *A Literature of their Own*, Princeton: Princeton UP, 1977
Judith Butler. *Gender Trouble: Feminism and Subversion of Identity*, Routledge, 1990
Luce Irigaray. *An Ethics of Sexual Difference* tr. Carolyn Burke and Gillian C. Gill, New York: Cornell University Press, 1993
Mary Wollstonecraft. *A Vindication of the Rights of Woman,* Penguin Books Ltd, 2004
Lorna Sage. *The Cambridge Guide to Women's Writing in English*, Cambridge: CUP, 1999
Stevi Jackson and Sue Scott (eds). *Feminism and Sexuality: A Reader*, Columbia: Columbia UP, 1996
Sylvia Walby. *The Future of Feminism*, London: Polity, 2011
Ellen Rooney. *The Cambridge Companion to Feminist Literary Theory,* CUP, 2006

SKILL ENHANCEMENT COURSE (SEC)

Semester I
Paper Code: ENG1103SEC
Title of the Paper: Creative Writing Skills
Credits: 3 Credits

Course Objectives:

- To familiarise the students with the basic knowledge and skills that constitute a prerequisite in the direction of honing one's skills as a creative writer.
- To make it clear to the students the meaning and principles of creative writing and how the same could be executed through different literary modes of writing such as fiction, poetry, drama etc.
- To enable the students to learn about the differences in writing for various literary and social media.
- To inspire and encourage the students to engage themselves in the process of developing their ideas and imagination to embark on creative writing programme.

Course Outcomes:

- The students would learn to express themselves creatively by using their own ideas and faculty of imagination after a proper appraisal of the forms and techniques of writing they have studied so far.
- The students would learn that creative writing skill is not the preserve of a select few, but could be acquired by anyone after proper acquisition of knowledge in this field.
- The students would acquire a fair idea as regards the constituent elements and principles of different forms and genres of literary writings.
- The students would be well versed in the techniques of creative writing and in expressing their thoughts and ideas in different literary genres and modes of creative writing.
- The students would learn to critically appreciate the creative writing skills as displayed in the writings by other creative writers.

Section I: Creative Writing and Literary Genres (1 Credit)

- Definition, Meaning and Significance of Creative Writing
- Genres of creative writing – prose, poetry, fiction, non-fiction, drama, essay, memoir, biography, autobiography
- Elements of creative writing – plot, setting, character, dialogue, point of view (modes of narration)
- Poetry – form, techniques and characteristics
- The concept and characteristics of drama
- Short story and novel – concept and characteristics

Section II: The Art and Craft of Writing (1 Credit)

- Literary figures of speech with examples
- Style and Register
- Grammar and variation in structure of language

Section III: Forms and Purpose of Writing (1 Credit)

- Travelogues, Diaries
- Writing for the Media
- Web Content Writing
- Blog Writing
- Film Reviews

Suggested Readings:

Dev, Anjana Neira et al. *Creative Writing: A Beginner's Manual*, Delhi: Pearson, 2009
M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Cengage India Private Ltd, 2015
Earnshaw, Steven (ed). *The Handbook of Creative Writing*, Edinburgh: EUP, 2007
Hamer, Enid. *The Metres of English Poetry*, Booksway, 2014
Gardner, John. *The Art of Fiction*, New York: Vintage, 1991
Blackstone, Bernard. *Practical English Prosody*, Mumbai: Orient Longman, 1984

SKILL ENHANCEMENT COURSE (SEC)
Semester II
Paper Code: ENG2103SEC
Title of the Paper: Translation Studies and Practice
Credits: 3 Credits

Course Objectives:

- To make the students aware of the importance and significance of translation as a special pursuit of study.
- To enable the students to learn about the different ways, methods and theories involved in the process of undertaking a fruitful translation activity.
- To enable the students to learn about the fact that the critical faculty of mind is involved in the process of undertaking a translation activity.

Course Outcomes:

- After having read the history of translation in India, especially during its colonial era, the students are sure to realise about the importance of this discipline of study.
- The students would learn to engage themselves in the practice of translation activity that concern them in their real life.
- They would avail the opportunity of being engaged as a translator in their professional life after having undergone the course.

Section I: Introduction (1 Credit)

- Introducing Translation: a brief history, significance and challenges of translation in a multilinguistic and multicultural society like India.

- Exercises in different types/modes of translation, such as –

    a. Intralingual/Interlingual/Intersemiotic translation
    b. Semantic/Literal translation
    c. Functional/Communicative translation
    d. Technical/Official translation
    e. Free translation
    f. Transcreation
    g. Audio -Visual translation

- Basic concepts and terms used in Translation Studies:

  Accuracy, Equivalence, Adaptation, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing/Switching, Subtitling, Back translation

Section II: Texts on Translation Studies (1 Credit)

- Roman Jacobson: 'On Linguistic Aspects of Translation'
- Eugene Nida: 'Principles of Correspondence'
- Itamar Even-Zohar: 'The Position of Translated Literature within the Literary Polysystem'
- André Lefevere – 'Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature'

Unit 3: Practice in Translation (1 Credit)

- Practice in translation of short literary and non-literary texts into English
- Practice in back translation into the original English of short literary and non-literary texts
- Analysing select texts translated into English by taking cognizance of the concepts of translation both at the lexical (word) and syntactical (sentence) levels –

  Poem: 'Silt' by Nabakanta Barua, Trans. Pradip Acharya

  Short story: 'Looking for Ismael Sheikh' by Homen Borgohain

Suggested Readings:

Guiseppe Palumbo. *Key Terms in Translation Studies*, London and New York: Continuum, 2009
Lawrence Venuti (ed). *The Translation Studies Reader*, London and New York: Routledge, 2000
Edwin Gentzler. *Contemporary Translation Theories*, Routledge, 1993
H. Lakshmi. *Problems of Translation*, Hyderabad: Booklings Corporation, 1993
Gideon Toury. *Translation across Cultures*, New Delhi: Bahri Publications Private Ltd, 1987
Harish Trivedi. *Colonial Transactions: English Literature and India*, Manchester University Press,1995
Avadesh K. Singh (ed). *Translation: Its Theory and Practice*, Creative Books, 1996
Susan Bassnett. *Translation Studies*, London and New York: Routledge, 2002
Reuben A, Brower (ed). *On Translation*, OUP, 1966

SKILL ENHANCEMENT COURSE (SEC)
Semester III
Paper Code: ENG3103SEC

Title of the Paper: Media and Mass Communication
Credits: 3 Credits

Course Objectives:

- To acquaint the students with the various media of communication and the ways of communicating through them to the masses.
- To enable the students to learn about the different ways of writing to the newspapers or magazines in different capacities as a journalist or an editor
- To enable the students to realise about the importance and urgency of communicating to the masses in a given social context in the best possible authentic and ethical manner

Course Outcomes:

- Students would be able to know the way and manner of reporting an event or incident to the public at large.
- Students would know as to how and in what manner they should express their views, opinions or comments concerning an issue or matter in the available media of communication.
- Students would feel encouraged to get themselves enrolled in a course on journalism for further higher studies, or they make opt for job opportunities in mass media arena.

Section I: (1 Credit)

- Communication and the mass media
- The social importance of communicators – communication, public opinion and democracy; communications and the economic fabric; mass media as social instruments; responsibility versus performance
- Mass media and India [refer to https://ncert.nic.in/textbook/pdf/lesy207.pdf]

Section II: (1 Credit)

- Writing pamphlets and posters, etc.
- Creating an advertisement/visualization
- Creating jingles, taglines, headlines of news report
- Writing news reports/book reviews/film reviews/TV programme reviews/interviews
- Editing articles
- Writing an editorial on a topical subject

Section III: (1 Credit)

- Social media – types with details
- The impact of social media
- Editing for print and online media

Suggested Readings:

Warren K. Agee, E. Emery and P.H. Ault. *Introduction to Mass Communications*, Longman,

11th revised edition, 1994
Vir Bala Aggarwal and V. S. Gupta. *Handbook of Journalism and Mass Communication,* New Delhi: Concept Publishing Company, 2001
John Vivian. *The Media of Mass Communication,* Pearson, 11th edition, 2012
Ambrish Saxena. *Fundamentals of Reporting and Editing,* Kanishka Publishers and Distributors,2007

ABILITY ENHANCEMENT COURSE (AEC)

Semester I

Paper Code: ENG1102AE
Title of the Paper - Communicative English: Business Communication Credits: 2 Credits
Course Objectives:

- To enable the students to learn about the fundamental meaning and scope of communication.
- To make the students understand about the importance of good communicative English in the conduct of their daily personal and business activities.
- To apprise the students of the techniques and styles, vocabulary and grammar knowledge involved in production of effective written English in the sphere of business communication.

Course Outcomes:

- Through an interactive mode of teaching-learning process, the students would be enabled to speak and write in English in matters pertaining to personal, social and business interactions.
- Students would stand the chance of getting engaged or employed in a relevant field of profession by virtue of the knowledge gathered from this course.

Section I: Meaning and Concepts of Communication (1 Credit)

Nature of Communication, Process of Communication, Types of Communication (verbal and non-verbal), Importance of Communication, Principles of Effective Communication, Self-Development and Communication.

Barriers to Communication – Linguistic, Psychological, Interpersonal, Cultural, Physical, Organisational.

Section II: Business Correspondence in English (1 Credit)

Definition, Meaning and Importance of Business Correspondence.

Letter writing, Quotation letter, Placing orders, Inviting tenders, Sales letters, Claim and adjustment letters, Memorandum, Notices, Agenda, Minutes, Job application letter, Preparing resume, E-mail writing.

Suggested Readings:

R.C. Bhatia. *Business Communication*, Delhi: Ane Books Pvt Ltd., 2nd edition, 2008
Shirley Taylor and V. Chandra. *Communication for Business – A Practical Approach*, Pearson India, 2011
Shirley Taylor. *Model Business Letters, E-mails and other Business*, Pearson, 2010
Asha Kaul. *Effective Business Communication*, Delhi: PHI Learning Pvt Ltd., 2nd edition, 2015

ABILITY ENHANCEMENT COURSE (AEC)
Semester II
Paper Code: ENG2102AE
Title of the Paper - Communicative English: Grammar and Composition
Credits: 2 Credits

Course Objectives:

- To enable the students to steer themselves clear of the common grammatical mistakes and errors in English writing.
- To equip the students with knowledge which may further their expertise in developing creative writing skills.
- To provide opportunity to the students to sharpen their English communication skills in the sphere of personal, social and business interactions by engaging them in writing assignment exercises.

Course Outcome:

- Students would feel encouraged to write of their own in English in their correspondences to other parties.
- Students would feel empowered to go for other courses of study or to sit in various competitive examinations.
- They would be in a position to teach others the norms of writing good English

Section I: **(1 Credit)**

- Use of phrases and clauses in sentences
- Verbal phrases and idioms
- Subject-verb agreement
- Punctuation; Use of capital letters; Tag question; Inverted commas; Articles; Omission of 'the'; Use of determiners
- Combining sentences

Section II: **(1 Credit)**

- Note making
- Summary writing
- Process/Procedure writing
- Report writing

Suggested Readings:

A.J. Thomson and A. V. Martinet. *A Practical English Grammar*, OUP, 4th edition, 1986
Michael McCarthy and Felicity O'Dell. *English Phrasal Verbs in Use*, CUP, 2004

F.T. Wood. *A Remedial English Grammar for Foreign Students*, Macmillan, 1968
Geoffrey Leech and Jan Svartvik. *A Communicative Grammar of English*, Routledge, 3rd edition, 2003
Michael Swan. *Practical English Usage*, OUP, 2016

ABILITY ENHANCEMENT COURSE (AEC)
Semester III
Paper Code: ENG3102AE
Title of the Paper - Communicative English: Vocabulary and Composition Practice
Credits: 2 Credits

Course Objectives:

- To equip the students with knowledge related to the correct use of English grammar in their writings.
- To assist the students in identifying out the areas where they are prone to commit mistakes in the process of writing good English.
- To enable the students to write descriptive passages related to their personal matters and concerns, and to equip them with the knowledge and techniques of writing imaginary conversation between people. As such, this course strives to further both the imaginary and critical faculty of mind of the students.
- To provide knowledge to them as to how to write a short-story by employing the key elements of the same.

Course Outcomes:

- Students would learn to distinguish between correct and incorrect English
- Students would feel confident in matters related to speaking and writing in English
- Students would take to writing of their own in the direction of honing their creative writing skills and they would be in a position to write good English prose.
- Hands-on training on the skills of writing a short story by providing them with knowledge about plot, character, setting, conflict and theme would encourage them to opt for a career in creative writing.

Section I: **(1 Credit)**

- Conditionals
- Infinitive; Gerund; The Participles
- Prepositions – used with adjectives and participles; verb + preposition combinations; identification of preposition/adverbs in sentences
- Words often confused and misused; Synonyms, Homonyms and Antonyms
- Common errors in English writing ranging from confusing words to misspelt words to errors in sentence formation

Section II: **(1 Credit)**

- Diary Writing
- Dialogue Writing
- Character-sketch Writing – meaning, format, purpose and reason, relation to the

plot/main protagonist, notes on prominent changes to the character at different points of time

- Story Writing by reading given story-outlines; Story Writing by looking at pictures

Suggested Readings:

Champa Tickoo and Jaya Sasikumar. *Writing with a Purpose*, New Delhi: OUP, 1997
John Eastwood. *Oxford Practice Grammar with Answers*, OUP, 2nd edition, 1999
Michael McCarthy and Felicity O'Dell. *English Vocabulary in Use*, CUP, 3rd edition, 2017
Norman Lewis. *Word Power Made Easy*, Penguin India, 2015
Thomas S. Kane. *The Oxford Essential Guide to Writing*, New York: Berkley Books, 2000
William Zinsser. *On Writing Well: The Classic Guide to Writing Nonfiction*, Harper Resource Quill,2001

ABILITY ENHANCEMENT COURSE (AEC)
Semester IV
Paper Code - ENG4102AE
Title of the Paper - Communicative English: Reading Skills and Academic Writing
Total Credits: 2 Credits

Course Objectives:

- To enable the students to learn how to read and pronounce the words and sentences, and to be successful in their purpose of reading a text.
- To enable them to learn about the ways and style of speaking and reading with the help of ICT facilities.
- To enable them to make differentiation between British and American variants of spelling and pronunciation.
- To equip them with the knowledge as to how to deduce analytical interpretation of diagrams, figures and pictorial representation in terms of words.
- The quality of academic writing relies heavily on the skills of reading. Therefore, both these allied areas of study have been put together in this course.
- To enable the students to integrate their thoughts, understandings and writing skills in matters pertaining to academic concerns by following the conventions of academic writing in a proper manner.

Course Outcomes:

- Students would now be in a position to learn about the strategies of reading and the purpose of extensive and intensive reading.
- They would be able to use their analytical faculty of mind and express in terms of words the diagrammatic or pictorial representation of figures.
- Students would be able to identify and distinguish the different uses of English language in formal academic writings and in literary or journalistic writings.
- They would feel encouraged to read and interpret and write their own individual viewpoints and interpretations of facts and incidents by resorting to their own critical understanding of the given matter and the situation.
- Students would understand that there lies no provision for mention of subjective judgement, misleading citation of information from unreliable sources in academic writings. As such, their own individual academic writings are going to be governed by the principles and conventions of academic writing which they have already learned by now.

- Students would learn the differences of essences which constitute academic and non-academic writings.

Section I: **(1 Credit)**

- Reading comprehension –
  a. Reading of texts and discussion about the same
  b. Reading diagrammatic information – interpretation of maps, graphs and pie charts
- Variants of spelling – British English and American English
- Basic essentials of pronunciation – syllable stress in words, dipthongs, short and long vowels, commonly mispronounced words; British/American pronunciations in popular usage

Section II: **(1 Credit)**

- Introduction to the conventions of Academic Writing –
  Purpose and audience; Structure and organisation; Selection of titles, sub-titles and keypoints/keywords; Style and tone; Vocabulary and spelling; Grammar and punctuation; How to avoid plagiarism. Citation and references to books/chapters/articles (follow MLA Handbook latest edition)
- Paraphrasing and Summarising

Suggested Readings:

Renu Gupta. *A Course in Academic Writing*, 2nd edition, Orient BlackSwan, 2017

Stephen Bailey. *Academic Writing: A Handbook for International Students*, 3rd edition, Routledge, 2011

Academic Writing Handbook for Learners in the Further Education and Training (FET) sector, Education and Training Boards Ireland, 2019

T. Balasubramanian. *English Phonetics for Indian Students – A Workbook*, Laxmi Publications Pvt Ltd., 2016

Liz Hamp-Lyons and Ben Heasley. *Study Writing: A Course in Writing Skills of Academic Purposes*, 2nd edition, CUP, 2006

Ilona Leki. *Academic Writing: Exploring Processes and Strategies*, CUP, 1998

Gerald Graff and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*, 3rd edition, Your Coach In A Box, 2015

Frank Smith. *Writing and the Writer*, 2nd edition, Routledge, 1994

Modern Language Association. *MLA Handbook*. 9th ed., Modern Language Association of America, 2021.

MINOR COURSES/PAPER

ENG1104M: English Literature – Social and Cultural Contexts

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- This paper aims at enabling the students to learn about the different socio-cultural and historical contexts on account of which English literature came into being and developed through the different successive periods of history ranging from the Old English period to the present time.
- To provide knowledge to the students regarding the literary movements and ideas which, in turn, generated prominent English literary texts by different authors in different ages of English literature.
- To provide an idea to the students about the chronological development of the different forms of literature in different periods of English literature.
- To enable the students to engage with various literary concepts and categories that came into existence in different periods of time, and to make him/her understand the role of literature in a changing world.

Course Outcomes:

- Students would be able to learn that socio-cultural condition and political pressure perpetually affect the existing social and cultural institutions to change or modify themselves in a newer direction and to put on a newer outlook and attitude towards life and people. That change has been inevitable throughout the succeeding years in history and that the same gets reflected and registered in the literary works throughout the pages of history would be clear to the students.
- Students would be able to see for themselves the changes and development that have been underway in the context of different forms of literature, and how different literary concepts and ideas came to enrich English literature.
- The student would be able to locate the interconnectedness between major historical/political incidents and kind of literary production in the context of any period in history. As such, the concept of interrelatedness between history and text becomes clear to the students.

Section I: Anglo-Saxon Period to the Renaissance (1 Credit)

- The Anglo-Saxons and a glimpse of their literary(read as heroic and Christian poetry)tradition
- Impact of the Norman conquest of England on English society; Medieval Romance
- Social history of the Middle English period – Feudalism, Black Death, Wycliffe and the Lollards, the Peasants' Revolt
- Medieval English theatre
- Chaucer and the development of English poetry
- Humanism and Renaissance in England
- Tyndale and the Bible; Henry VIII and the Church of England

Section II: Elizabethan Period to the Restoration (1 Credit)

- The spirit of the Elizabethan period and salient features of literature of the period
- Theatre during Elizabethan period
- University Wits
- Puritanism
- Metaphysical poetry

- Restoration drama

Section III: Augustan Period to the Romantic Period (1 Credit)

- Scientific Thought and the Enlightenment
- Neoclassical poetry
- Periodical essay
- The rise of the novel
- Popularity of satire
- Romanticism in literature – meaning, characteristics and contexts of development

Section IV: The Victorian Period to the Modern Period and After (1 Credit)

- The Industrial Revolution, Darwinism and the Victorian literary scene
- Victorian Poetry
- Victorian Novel
- Contexts of modernism in literature; The Modernist Art Movements – (Post-impressionism, Expressionism, Cubism, Futurism, Imagism, Vorticism, Dadaism, Surrealism)
- The Context of Postmodernism; Aspects of Postmodern Literature

Suggested Topics and Background Prose Readings for Class Presentations –

- The Beginning of Prose Writing in England
- Changes and Development in the Literary Form and Structure
- Dream Allegory
- Narrative Poetry and *The Canterbury Tales*
- Shakespeare and Classification of His Plays
- Idea of Nature, Beauty, Love, Spirituality and Mortality in Poetry
- Suffragette Movement

Suggested Readings:

William J. Long. *English Literature: Its History and Its Significance for the Life of the English-Speaking World*, Rupa Publications India, 1st edition, 2015

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Cengage India Private Ltd, 2015

Bibhash Choudhury. *English Social and Cultural History: An Introductory Guide and Glossary*, New Delhi: Prentice Hall of India Pvt Ltd, 2005

Aditi Chowdhury and Rita Goswami. *A History of English Literature: Traversing the Centuries*, Orient BlackSwan Pvt Ltd, 2014

Edward Albert. *History of English Literature*, Revised edition, OUP, 2017

Andrew Sanders. *The Short Oxford History of English Literature*, Oxford: OUP, 2004

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, London: Routledge, 3rd edition, 2021

Simon Jenkins. *A Short History of England*, London: Profile Books, 2018

David Daiches. *A Critical History of English Literature* (Volume I & II), Supernova Publishers, 2019

ENG2104M: English Literary Genres: Types and Characteristics

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To introduce the students to the different prominent genres of English literature by letting them know the characteristics of the same with the help of examples.
- To enable the students to learn about the elements of structure and style of the genres and their respective sub-genres.
- To let the students know about the different functions served by the literary genres and sub-genres.
- To enable the students to learn about the development of the literary genres/sub-genres at different historically significant periods of time and contexts.
- To acquaint the students with the names of the authors who stand representative of particular forms, genres of literature, and who contributed to the modification/development of the same.
- To make the students aware of the subject matter, structure and style earmarked for each kind of genre/sub-genre over the course of history of English literature.

Course Outcomes:

- The students would be able to learn about the historical origin, development and tradition of the genres/sub-genres of English literature.
- An engagement with the forms and the techniques of composing the genres/sub-genres would enable the students to compose writings of their own in such a literary form.
- The students would now acquire knowledge as regards identifying and correcting the errors, inconsistencies underlying the structure and style of the genres/sub-genres. However, at the same time, they would also realise that fixity and stability in form and structure of genres yield to changes and modifications in due course of time.

Section I: Poetry (Credit 1)

- The lyric and the narrative poetry
- Epic poetry
- Sonnet – sequence and tradition
- Elegy
- Ode
- Dramatic Monologue
- Ballad
- Blank verse
- Epigram; Satirical poetry
- Pastoral

Section II: Fiction (Credit 1)

- Novel; Its types–epistolary, picaresque, gothic, historical, social, bildungsroman, novel of manners, regional novel, stream of consciousness novel, self-reflexive novel, metafiction
- Short-story
- Point of View (PoV) in prose fiction

Section III: Drama (Credit 1)

- Tragedy
- Comedy
- Tragi-comedy
- Melodrama
- Farce
- Poetic drama
- Drama of ideas
- Theatre of the Absurd

Section IV: Non-fiction (Credit 1)

- Essays – periodicals, personal
- Biographies, Autobiographies
- Memoirs, letters and diaries

Suggested Readings:

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms,* 11th edition, Cengage India Private Ltd, 2015

Chris Baldick. *The Oxford Dictionary of Literary Terms*, Oxford: OUP, 2015

J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*, 5th edition, London: Penguin, 2015

Ross Murfin and Supriya Ray. *The Bedford Glossary of Critical & Literary Terms*, 4th edition, Bedford, 2019

ENG3104M: English Poetry I – Chaucer to the 18th Century

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- to acquaint the students with the knowledge of the tradition of British poetry since the time of Chaucer, when English poetry began to grow and flourish, to the 18th century British poetry when development in terms of inclusion of various themes and forms in British poetry had already taken place.
- to enable the students to learn about the different socio-political and literary contexts in which the prominent English poems by the major poets of the above select period came to be composed.

- to equip the students with knowledge regarding the concepts of allegory, sonnet, metaphysical poetry, epic poem, mock-epic, heroic couplet and the like which came into existence in turn with the passage of time during these select periods of British poetry.
- to enable the students to engage critically with a few select poems written during all these long years of the given period in the direction of making them realise the value and significance of the poems and their influence on other poets of the following age.
- to make the students well versed in identifying the type of rhetoric, prosody, metre and poetic diction used in the given individual poems.
- to make the students understand about the shifting pattern of literary taste in poetry on the part of the reading public and hence the shifting trends in writing of poetry over the course of history of English poetry till the 18th century.

Course Outcomes:

- Students would be able to read and analyse a poem by locating its position and worth in the chronological developmental phase of British poetry.
- Students would be able to gather knowledge regarding the different forms and metres used by different British poets of different literary periods.
- Students would acquire knowledge as to how the definition and characteristics of poetry changed from one literary period to the other
- Students would feel inspired to write poems of their own in keeping with the best of the poetry they have read, and would take to making their own critical judgement as regards the poems belonging to this select period.

Section I: Chaucer to Shakespeare (1 Credit)

- Geoffrey Chaucer: *The Wife of Bath's Prologue*
- Thomas Wyatt: 'Whoso List to Hunt'
- Philip Sydney: 'Loving in Truth'
- Edmund Spenser: Selections from *Amoretti* –
  Sonnet LXVII 'Like as a Huntsman',
  Sonnet LXVIII 'Most Glorious Lord of Life'
- William Shakespeare: Sonnet LXV ('Since brass, nor stone, nor earth....'),
  Sonnet CXXX ('My mistress' eyes are nothing like the sun')

Section II: Jonson to Milton (1 Credit)

- Ben Jonson: 'To Celia'
- Mary Wroth: 'In this strange labyrinth how shall I turn?'
- John Donne: 'A Valediction: Forbidding Mourning'
- George Herbert: 'Easter-wings'
- John Milton: *Paradise Lost* (Book I)

Section III: Dryden and Pope (1 Credit)

- John Dryden: *Mac Flecknoe*
- Aphra Behn: 'To the Fair Clarinda'

- Alexander Pope: *Rape of the Lock* (canto I to III) [Available at https://gutenberg.org]

Section IV: The Pre-Romantic Period Poets (1 Credit)

- Thomas Gray: 'Elegy Written in a Country Churchyard'
- William Collins: 'Ode to Evening'
- William Blake: 'The Chimney Sweeper' (from *Songs of Innocence*), 'The Chimney Sweeper' (from *Songs of Experience*)
- Robert Burns: 'To a Mouse', 'A Red Red Rose'

Suggested Topics and Background Prose Readings for Class Presentations –

- Chaucer's poetic style
- Themes and Tradition of Sonnet writing in England
- Ideas of Beauty, Love and Marriage
- Carpe diem
- Epic poem
- Mock heroic poem
- Poetry, Nature and Rural Life

Suggested Readings:

Geoffrey Chaucer. *The Wife of Bath's Prologue and Tale*, ed. Harriet Raghunathan, Delhi: Worldview Publications, 2001

Margaret Ferguson, et al. (ed). *The Norton Anthology of Poetry*, New York: W.W. Norton & Company, 6th edition, 2018

V.A. Kolve and G.Olson (eds). *The Canterbury Tales*, New York: W.W. Norton & Company, 2nd edition, 2005

John Milton. *Paradise Lost*, London: Penguin, 2000

Pona Mahanta , et al. (ed). *Poems Old and New*, Trinity Press, 2001

ENG3204M: Rhetoric and Prosody

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To introduce the students to the fact that the resourcefulness of the English language could be brought out by a proper study and usage of rhetoric and prosody available in the language.
- To enable the students to learn about the meaning, purpose and importance of prosody and rhetoric with the help of definitions and examples.
- To enable the students to learn about the poetic devices that are used in literary compositions for the purpose of building desired effect in the minds of the readers.

- To provide hands-on training to the students by letting them read and analyse select poems and passages in prose in the direction of making clear the concepts of rhetoric and prosody to them.
- To provide knowledge to the students regarding the constituent elements and structure of literary language.
- To make the students aware of the appropriate usage of English words and proper construction of sentence and paragraph
- To acquaint the students with the key concepts of stylistics in the direction of enabling them to appreciate critically a literary text.

Course Outcomes:

- The students would be able to read and understand intelligibly the literary and non-literary creative writings after having acquired the technical knowledge as being offered in this course.
- The task of reading and analysing literature, which abounds in rhetoric and prosody, would be easy for the students.
- The students stand the chance of being skilful in the matter of composing of their own creative writings in the light of the knowledge acquired from this course. He or she would also be in a position to appreciate and assess critically such compositions composed by other authors.
- The students could earn the opportunity of getting themselves engaged professionally in the field of creative writing by virtue of their knowledge and expertise as gained herefrom.
- Knowledge regarding key concepts of stylistics, which is being included in this course, would further help the students in their search for relation between language and literary criticism.

Section I: Rhetoric (1 Credit)

- **Figures of speech (Definition, Purpose, Examples)–**Simile, Metaphor; Metonymy, Synecdoche, Hypallage, Allusion; Antithesis, Epigram, Climax, Anti-Climax, Paradox, Oxymoron; Personification, Apostrophe, Vision, Hyperbole; Innuendo, Sarcasm, Periphrasis, Euphemism; Pun, Onomatopoeia, Alliteration, Assonance; Asyndeton, Polysyndeton, Anaphora, Tautology, Inversion, Understatement/Overstatement, Litotes, Zeugma

Section II: Sentence and Paragraph Construction (1 Credit)

- Sentence construction – The rule of proximity, the rule of priority; Periodic structure and loose structure, balanced structure
- Distribution of emphasis in a sentence
- The unity of a sentence
- Paragraph construction – The rule of consecutive arrangement, the rule of explicit reference; parallel construction; indication of the theme
- The unity of a paragraph
- Paragraph and the qualities of composition

Section III: Key Concepts in Prosody (1 Credit)

- Syllable, Accent, Rhythm and Metre, Measure or Foot (trochaic, iambic, spondee, pyrrhic, dactylic, anapaestic, amphibrachic), Verses (dimeter, trimeter, tetrameter, pentameter), Variations in Rhythm and Metre, Scansion, Pauses.

- Rhyme; Stanzas (couplet, heroic couplet, tercet, quatrain, quintain/quintet, sestina/sextain, rhyme royal, ottava rima, the Spenserian stanza, the sonnet); Blank Verse; Free Verse; Enjambment

Section IV: Concepts in Stylistics (1 Credit)

- Literary style and stylistics – meaning, aim and categories of study [see Leech and Short]
- The three approaches to viewing style – Monist, dualist and pluralist [see Leech and Short]
- Stylistic features – Cohesion; Spatio-temporal reference; Speech and thought presentation in fiction [see Misra]
- Iconicity: the imitation principle [see Leech and Short]
- Irony – kinds and functions in fiction [see Leech and Short]
- Authorial tone [see Leech and Short]

Prescribed Textbooks:

Rai Radhika Nath Bose Bahadur and T.S. Sterling. *Elements of English Rhetoric and Prosody*, Calcutta: Chuckervertty, Chatterjee & Co. Ltd., 1960

Geoffrey Leech and Mick Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, Pearson Longman, 2nd edition, 2007

Partha Sarathi Misra. *An Introduction to Stylistics: Theory and Practice*, New Delhi: Orient Blackswan Pvt. Ltd, 2009

Suggested Readings:

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Wadsworth, 2015

Jaydip Sarkar and Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*, Orient Blackswan, 2017

Richard Bradford. *Stylistics*, Routledge, 2005

M.A.K. Halliday and Ruqaiya Hasan. *Cohesion in English*, Longman, 1976

Ronald Carter and Peter Stockwell. *The Language and Literature Reader*, Routledge, 2020

ENG4104M: British Poetry II – Romantic to the Modern and Beyond

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To acquaint the students with knowledge regarding the literary trends in writing of British poetry from the Romantic Period to the Modern Age and thereafter.
- To enable the students to learn about the literary movements and contexts in which British poetry came to be produced during this given period in English literary history.
- To engage the students in an act of critical reading of select literary texts published during this period.

- to provide knowledge to the students as regards the divergent opinions on questions of women's rights, women's proper place, women's duties, and women's nature held by the women poets.
- To equip the students with knowledge regarding the skilful use of poetic diction and devices, rhythm and metre by poets professing or practising different ways and techniques of poetry writing over the course of history of British poetry.
- To introduce the students to the various themes and issues which find representation in the select poems provided in this course.

Course Outcomes:

- Students would be aware of the trajectory of changes followed by English poetry in relation to the changes in socio-cultural and literary scene at large.
- A critical reading of the select poems by different authors of different literary periods would provide the students with knowledge regarding the characteristics of poetry belonging to those literary periods.
- After a reading of the select individual poems provided in this course, the students would realise that it is on account of influence or as a reaction to the earlier type of poetry that poetry in the succeeding literary period takes to assuming another form. As such, the students would always take into account this timeline of influence covering the trajectory of transition from Romantic poetry to Victorian poetry to Modern poetry and beyond.

Section I: Romantic Poetry **(1 Credit)**

- William Wordsworth: 'I Travelled among Unknown Men'
  'The world is too much with us'
- Samuel Taylor Coleridge: 'Kubla Khan'
- Lord Byron: 'She Walks in Beauty'
- Percy Bysshe Shelley: 'Ode to the West Wind'
- John Keats: 'Ode on a Grecian Urn'
- Anna Laetitia Barbauld: 'The Rights of Women'

Section II: Victorian Poetry **(1 Credit)**

- Alfred Tennyson: 'Ulysses'
- Robert Browning: 'The Last Ride Together'
- Christina Rossetti: 'An Apple Gathering' [Available at gutenberg.org]
- Matthew Arnold: 'Dover Beach'

Section III: Poetry: Modern and Beyond **(2 Credits)**

- T. S. Eliot: 'The Love Song of J. Alfred Prufrock' (1915)
- Wilfred Owen: 'Strange Meeting' (1919)
- W. B. Yeats: 'The Second Coming' (1920)
- Mina Loy: 'Moreover, the Moon____' (1982)
- Philip Larkin: 'Church Going' (1954)
- Ted Hughes: 'Hawk Roosting' (1960)

- Seamus Heaney: 'Blackberry-Picking' (1966)
- Carol Ann Duffy: 'Medusa' (1999)

Suggested Topics and Background Prose Readings for Class Presentations –

- Poetry based on Reason and Imagination
- Literature and Revolution
- Rights of Women – Mary Wollstonecraft and Anna Laetitia Barbauld
- Science and Religion
- Imagism, Symbolism and Imagery
- Movement Poets

Suggested Readings:

Margaret Ferguson, et al. (ed). *The Norton Anthology of Poetry*, New York: W.W. Norton & Company, 6th edition, 2018
Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010
Stuart Curran. (ed). *The Cambridge Companion to British Romanticism*, Cambridge: CUP, 2nd edition, 2010
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

ENG4204M: British Drama I: Beginning to Shakespeare

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)
Course Objectives:

- To introduce the students to some representative British dramas written during the period from the beginning to the time of Shakespeare.
- To enable the students to learn about the themes as presented in the dramas and the corresponding social and literary contexts of composition and performance of the same.
- To correlate the knowledge and experience as gathered by a critical reading of the select texts with the history of origin and development of drama as a literary genre in British literature up to the time of Shakespeare which the students have already studied in Semester I.
- To enable the students to learn about the relevant terms and concepts associated with drama while discussing the select texts.

Course Outcomes:

- Students would learn about the changing scenario of the tradition of British drama from the beginning to the end of Shakespearean era.

- That drama was at its height during the Elizabethan period and underwent different kinds of experimentation in forms and styles during this period would be taken into account by the students in their perusal of drama as a literary genre as a whole.
- Students would learn to appreciate and understand the conventions of theatre, character and language of the drama as were followed by the authors of the given period

Section I: **(1 Credit)**

- Anonymous: *Everyman*
- Christopher Marlowe: *Dr. Faustus*

Section II: **(3 Credits)**

- William Shakespeare: *Julius Caesar*
- William Shakespeare: *The Merchant of Venice*
- Ben Jonson: *Everyman in His Humour*

Suggested Topics and Background Prose Readings for Class Presentations –

- Allegory and Symbolism
- Influence of Renaissance on Elizabethan Drama
- Theatre and Performance Practices in Elizabethan England
- Staging Practices in Shakespeare's Time
- Treatment of Love and Romance, Power and Politics
- Dramatic Structure and Use of Soliloquy, Dialogue and Symbols

Suggested Readings:

Edited with an introduction by A.C. Cawley. *Everyman and Medieval Miracle Plays: A Fascinating Collection of the Most Significant Biblical Pageants*, New York: E.P. Dutton, 1959

A.R. Braunmuller and Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*, Cambridge: CUP, 2nd edition, 2003

Christopher Marlowe. *Doctor Faustus* ed. John D. Jump, Routledge, 2005

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, London: Routledge, 3rd edition, 2021

A.C. Bradley. *Shakespearean Tragedy*, Atlantic, 2021

E.M.W. Tillyard. *The Elizabethan World Picture*, Vintage, 1959

Margreta de Grazia and Stanley Wells, *The Cambridge Companion to Shakespeare*, 2001

ENG5104M: British Novel – Beginning to the Victorian Age

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To acquaint the students with knowledge regarding the genesis and tradition of novel in England up to the Victorian Age.
- To engage the students in a critical study of the select novels ranging from the beginning to the Victorian period.
- To equip the students with the ability to perceive the different conventions of writing novels by authors belonging to different literary periods.
- To enable the students to take into consideration the context in which a novel was written and to enable him/her to find the evidence of the same that the novel employs.

Course Outcomes:

- Students would perceive that the conventions of composing novels by the authors and the literary taste of the readers change in correspondence to the changes in the socio-cultural scenario of the country.
- Students would acquire knowledge about the different types and forms of character, plot, narration and setting employed by the novelists in their attempts to bring home the themes and ideas presented in the novels to the readers.

Section I: **(2 Credits)**

- Daniel Defoe: *Moll Flanders*
- Jane Austen: *Pride and Prejudice*

Section II: **(2 Credits)**

- Jonathan Swift: *Gulliver's Travels* (Book Third)
- Charles Dickens: *Hard Times*
- Thomas Hardy: *Jude the Obscure*

Suggested Topics and Background Prose Readings for Class Presentations –

- Early Prose Fiction and the Novel
- Different Forms of Novel
- Themes of Realism, Individualism and Morality
- Narrative Style and Techniques
- Contributions of Female Novelists
- Themes of Marriage, Domesticity and Women's Rights
- Relationship between Society and Literature

Suggested Readings:

Arnold Kettle. *An Introduction to the English Novel*, Vol.1, Routledge, Rev. ed., 2017
Terry Eagleton. *The English Novel: An Introduction*, Blackwell Publishing, 2005
Deirdre David. (ed). *The Cambridge Companion to the Victorian Novel*, Cambridge University Press, 2nd edition, 2012

Ian Watt. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, Berkeley: University of California Press, 1959
Clive T. Probyn. *English Fiction of the Eighteenth Century, 1700-1789*, Longman, 1987
Raymond Williams. *The English Novel from Dickens to Lawrence*, Chatto & Windus, 1984
Grahame Smith. *The Novel and Society: Defoe to George Eliot*, Batsford Ltd, 1984

ENG5204M: British Drama II – Jacobean to the Restoration Period

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To acquaint the students with the nature and form of plays which were composed during the period from the Jacobean period to the Restoration period – a long period of nearly a hundred year which was marked by the greatest socio-political and religious upheavals in the history of England.
- To enable the students to engage critically with the themes and issues as discernible in the given texts and to enrich them with their own meaningful interpretations of the text after a critical engagement with it.

Course Outcomes:

- That the nature and form of plays is determined by the socio-political context of the country would be discernible to the students, and they would be curious to know more about such socio-political developments of the period.
- Students will be able to evaluate the texts based on their own assessment of the contexts and conditions of production of the same.
- They will be able to distinguish the features of Jacobean and Restoration drama, and will be in a position to evaluate the contribution of these two to English literature.

Section I: **1½ Credits**

- John Webster: *The White Devil*
- Thomas Middleton and William Rowley: *The Changeling*

Section II: **2½ Credits**

- John Dryden: *All for Love*
- Aphra Behn: *The Rover*
- William Congreve: *The Way of the World*

Suggested Topics and Background Prose Readings for Class Presentations –

- Drama – Jacobean Pesimism to Restoration Wit and Satire
- Power, Corruption, Love and Morality
- Realism and Satire
- Proscenium Stage

Suggested Readings:

Graham Parry. *The Seventeenth Century: The Intellectual and Cultural Context of English Literature, 1603-1700,* Routledge, 1989
Una Mary Ellis Fermor. *The Jacobean Drama: An Interpretation,* Routledge, 1st edition, 2013
Alexander Leggatt. *English Drama: Shakespeare to the Restoration, 1590-1660,* Routledge, 1988
Bruce King. *Seventeenth-Century English Literature,* Macmillan Press Ltd., 1983
Michael Alexander. *A History of English Literature,* Palgrave Macmillan, 2000
Dinah Birch (ed). *The Oxford Companion to English Literature,* OUP, 2009

ENG5304M: British Fiction – 20th Century

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To introduce the students to the historical, cultural and social contexts in which British modernist literature developed.
- To acquaint the students with the modernist movements and the key literary figures who shaped the modernist fiction for others to follow.
- To provide an idea of the movement called postmodernism and how it rejects the concepts of rationality, objectivity and universal truth – the features which are characteristic of modernism.
- To engage them critically with both modernist and postmodernist fiction in order to enable them to make a critical inquiry into the differences between the two and the reasons behind such differences.

Learning Outcomes:

- Students would be well versed in the narrative techniques, the themes and the stylistic innovations employed in both modernist and postmodernist fictions.
- They would be able to conduct comparative analyses between modernist fiction and those written by the postmodern writers in contravention of the beliefs and practices followed by the former.
- They will also be able to identify and analyse the fictions which are critically placed between modernist and postmodernist fictions.

Section I: Modern Fiction **3 Credits**

- D.H. Lawrence: *Sons and Lovers*
- Virginia Woolf: *Mrs. Dalloway*
- James Joyce: *A Portrait of the Artist as a Young Man*

Section II: Postmodern Fiction 1 Credit

- John Fowles: *The French Lieutenant's Woman*

Suggested Topics and Background Prose Readings for Class Presentation –

- The Avant Garde Movement
- Modernism and the Modernist Novel
- Modern/Modernism/Modernity
- Postmodernism in Fiction
- Self, Subjectivity
- Metafiction; Fragmentation; Intertextuality
- "Postmodernism" by Linda Hutcheon in *The Routledge Companion to Critical Theory* edited by Simon Malpas and Paul Wake edited

Suggested Readings:

Peter Childs. *Modernism*, Routledge, 2000
Deborah Parsons. *Theorists of the Modernist Novel*, Routledge, 2007
Jesse Matz. *The Modern Novel: A Short Introduction*, Blackwell Publishing Ltd., 2004
David Bradshaw and Kevin J.H. Dettmar (eds). *A Companion to Modernist Literature and Culture*, Wiley-Blackwell, 2004
David Trotter. *The English Novel in History, 1895-1920*, Routledge, 1993
Dominic Head. *The Cambridge Companion to Modern British Fiction*, 1950-2000 (2002)
Roland Barthes. 'The Death of the Author' (1967)
Thomas Docherty (ed). *Postmodernism: A Reader*, Routledge, 2014
Patricia Waugh. *Practising POSTMODERNISM Reading MODERNISM*, Edward Arnold, 1992

ENG6104M: Modern European Drama

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To introduce the students to the genealogical origin of modernist drama which took place outside England even before the arrival of the twentieth century and had started to influence the English literary works and thoughts from that time on.
- To acquaint them with the distinctive features of modernist drama and the drama of the preceding literary period, and to enable them to learn about the changes which took place in the theatrical production in the era of modern drama.
- To ensure that the students learn well about the history of the evolution of modern drama which took place as a result of the revival and experimentation on poetic drama alongside the composition of naturalistic and realistic plays by the European playwrights.

Learning Outcomes:

- Students by now would be able to define and demonstrate the features of a modernist play by pinpointing out in practical terms the details and specifics.
- They would learn about the trajectory of development that modern drama and dramatists undertook in the direction of distinguishing itself from the dramas of the preceding literary period in view of the changing nature of time and society and the exigencies which arose thereof.
- Students will learn that as opposed to the structure of an earlier traditional play, modern drama eschews the concept of a tightly and logically structured plot and that the stage could be used as a platform to voice the questions and challenge the conventional structure of thoughts and beliefs as had been espoused by the audience earlier on.
- They will realise that the mute spectators of the earlier traditional drama have come to assume a participatory role in the practical execution of a modern drama, and that the stage has come to represent the voices of the characters and the audience as well. Further, they stand the chance of drawing inspiration from this fact that modern drama ekes out a place for the execution of the ideas and solution to the social and political problems on the stage itself.

Section I: **2 Credits**

- Henrik Ibsen: *Ghosts*
- August Strindberg: 'Preface to Miss Julie' in *Miss Julie*, trans. Helen Cooper (London: Methuen, 1992)
- Luigi Pirandello: *Six Characters in Search of an Author*

Section II: **2 Credits**

- Bertolt Brecht: *Mother Courage and Her Children*
- Samuel Beckett: *Waiting for Godot*
- Martin Esslin: 'Introduction' to his *The Theatre of the Absurd*

Suggested Topics and Background Prose Readings for Class Presentations –

- Realism and Naturalism in Modern Drama
- Expressionism
- Theatre of the Absurd
- Metatheatre and Theatrical Self-Consciousness
- Epic Theatre and the Alienation Effect
- Fourth Wall; Stage Mechanics and Costumes; Gestus
- Gender, Motherhood and Societal Expectations
- Existentialism and Nihilism

Suggested Readings:

Erika Fischer-Lichte. *History of European Drama and Theatre*, tr. Joe Riley, Routledge, 2002
Martin Esslin. *Theatre of the Absurd*, Vintage Reprint edition, 2004
Eric Bentley. *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*, Penguin, 1992

Frederick J. Marker & Christopher Innes. *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett: Essays from Modern Drama*, University of Toronto Press, 1998
W.B. Worthen. *Modern Drama: Plays, Criticism, Theory*, Heinle and Heinle Publishers, 2003
Christopher Innes. *Modern British Drama: The Twentieth Century*, 2nd edition, CUP, 2002
James McFarlane (ed). *The Cambridge Companion to Ibsen*, CUP, 2004

ENG6204M: Modern British Drama

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)
Course Objectives:

- To enable the students to learn about the development in the literary genre of drama in English literature at the advent of the art and literary movement called modernism, and how Naturalism, Absurdism and Realism have come to occupy the centrestage in the drama of the modern period in opposition to the themes of supernatural elements, fate, heroic deeds and the like in traditional British drama.
- To equip them with knowledge regarding the prominent plays and the playwrights of this modern British literary period who were representing various realistic concerns of the modern society.
- To enable them to engage critically with the themes and issues that find representation in the given select plays, and to acquaint them with the swift changes in the society and the corresponding development in the literary genre of drama in England during this period of time ranging from pre-modern to modern.

Course Outcomes:

- The students will be able to relate the texts with the contexts of production of the same thereby availing the opportunity and capacity to imbibe such an inquiring spirit to further their studies in this regard.
- The early modern literary period was a period of great experimentation and innovation. The students will learn about the experimentations undertaken in the field of composition and staging of plays with the arrival of modern time and technology, and will be able to distinguish and analyse the differences in the theme and structure of the plays composed during pre-modern and modern periods.
- They will develop an understanding of the various sub-genres of drama after having read the prescribed texts and, further, they will feel inspired to undertake the project of writing plays based on realism by themselves after having such a stint of critical engagement with various aspects of the theme and form of the given texts.

Section I: **1½ Credits**

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

Section II: **2½ Credits**

- John Osborne: *Look Back in Anger*
- Arnold Wesker: *Chicken Soup with Barley*
- Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*

Suggested Topics and Background Prose Reading for Class Presentation –

- Social Class Structure and Working-Class Struggles
- Religious and Existential Themes
- Portrayal of Female Characters
- Influence of the Theatre of the Absurd on Modern British Drama
- Theatre of the Catastrophe
- Historical and Political Context
- Aspects of Modernism and Postmodernism

Suggested Readings:

David Krasner. *A History of Modern Drama*, vol. 1, Wiley-Blackwell, 2011
Christopher Innes. *Modern British Drama: The Twentieth Century*, 2nd edn, CUP, 2002
Michelene Wandor. *Post-War British Drama: Looking Back in Gender*, Routledge, 2001
John Smart et. al. *Twentieth Century British Drama*. CUP, 2001
Dominic Shellard (ed). *British Theatre in the 1950s*, Continuum International Publishing Group – Sheffie, 2000
Howard Barker. *Arguments for a Theatre (Fourth Edition)*, Oberon Books, 2016
Martin Esslin. *Theatre of the Absurd*, Vintage Reprint edition, 2004
Dominic Shellard. *British Theatre Since the War*, Yale University Press, 2000

ENG6304M: Twentieth Century Criticism and Theory

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To introduce the students to the wide spectrum of literary criticism of the west, the key movements, the writers and their concepts which they propounded and espoused soon after the beginning of a new century – the twentieth century.
- to provide an overview of the development of Literary Theory worldwide from its origin to the present, and to enable the students to critically appreciate the literary texts from such a theoretical perspective.

Learning Outcomes:

- the course will encourage the students to sharpen their critical faculty of mind and embark on independent reading of the literary texts.
- students will be apprised of the socio-political and historical realities which formed the ground for the espousal of a definite pattern of literary criticism and theory.

- the students will develop and have a factual understanding of literary/imaginary works when the same being analysed on the basis of their domain of critical perspectives gained from this course.

Section I: **2 Credits**

- Virginia Woolf: "Modern Fiction"
- T. S. Eliot: "The Metaphysical Poets"
- New Critical Ideas: I.A.Richards' ideas and views on the practice of Practical Criticism; Ambiguity; Tension; Language of Paradox; Intentional Fallacy and Affective Fallacy; Myth and Archetypal Criticism.

Section II: **2 Credits**

- Russian Formalism:
  Viktor Shklovsky (1893-1984) – Defamiliarisation; Jan Mukarovsky (1891-1975) – foregrounding; Mikhail Bakhtin(1895–1975) – dialogism, polyphony, heteroglossia.

- Structuralism:
  Ferdinand de Saussure (1857-1913) – "Nature of the Linguistic Sign"; Claude Levi Strauss (1908-2009) and Structuralism.

- Poststructuralism:
  Jacques Derrida (1930-2004) – signifier/signified, deconstruction, difference/differance; Michel Foucault (1926-84) – discourse, power/knowledge

- Feminist Criticism:
  Juliet Mitchell (1940-) – psychoanalysis and feminism
  Helene Cixous ((1937-) – écriture feminine

- Marxist Criticism:
  Terry Eagleton (1943-) – "Literature and History" in *Marxism and Literary Criticism*

- New Historicism:
  Stephen Greenblat (1943-) – Historicity of the text and the textuality of history.

Suggested Readings:

Harry Blamires. *A History of Literary Criticism.* Palgrave Macmillan, 1991
Jeremy Hawthorn. *A Glossary of Contemporary Literary Theory,* Heritage Publishers, 2011
Patricia Waugh. *Literary Theory and Criticism,* OUP, 2006
David Lodge (ed). 20th*Century Literary Criticism*. Routledge, 1972
K. M. Newton. *Twentieth Century Literary Theory: A Reader,* Palgrave Macmillan, 1997
Jonathan Culler. *Literary Theory: A Very Short Introduction,* OUP, 2011

Peter Barry. *Beginning Theory*, Manchester University Press, 2002
Raman Seldan et al. *A Reader's Guide to Contemporary Literary Theory.*
Terry Eagleton. *Literary Theory: An Introduction.* Oxford: Blackwell, 2008
Terry Eagleton. *Marxism and Literary Criticism*, 2nd edition, Routledge Classics, 2017
Vincent B. Leitch. *The Norton Anthology of Theory and Criticism*
Rene Wellek, Stephen G. Nicholas. *Concepts of Criticism,* Yale University, 1993
Andrew Bennett & Nicholas Royle. *An Introduction to Literature, Criticism and Theory,* Routledge, 2023
Chris Baldick. *The Social Mission of English Criticism 1848-1932,* OUP, 1987
Stephen Greenblatt. "Towards a Poetics of Culture", *The New Historicism* ed. H. Aram Veeser, Routledge, 1989
Juliet Mitchell. *Psychoanalysis and Feminism*, Allen Lane, 1974
Hayden White. 'The Historical Text as Literary Artifact,' *Tropics of Discourse: Essays in Cultural Criticism,* The John Hopkins University Press, 1978

ENG7104M: British Poetry – Texts and Contexts

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- The course aims at familiarising the students with British poetry ranging from the post-Shakespearean British literary scene to the present in the direction of enabling them to develop critical insight into the contexts of production of poetry with varied themes and in different forms during this period by offering them to read critically a select number of key literary texts. Students are also expected to learn about the different forms and genres of poetry and the stylistic evolution of British poetry over the centuries.
- To enable the students to develop critical thinking and practice critical analysis of different poems written in different sub-genres of British poetry. As such, they will be able to acquire an insight into the specific characteristics of different types of poetry written in different socio-political, cultural and literary contexts.

Learning Outcomes:

- Students will now be aware of the different socio-political and cultural contexts which furthered the cause of production of distinctly different poems bearing different forms and themes in different literary periods over the centuries.
- They will be able to identify the various sub-genres of British poetry together with the history of origin and development of those sub-genres at different critical periods of time across the different literary periods.
- They will be able to distinguish the peculiarities and the different guiding principles and philosophy based on which various British poets of different literary periods embarked upon the project of composing the canon of British poetry.

Section I: Post-Shakespeare to the 18th Century (1 Credit)

- A brief study on the socio-historical context of writing and publishing British poetry during this period - Post-Shakespeare to the 18th Century.
- Ben Jonson (1572-1637): 'To the Memory of My Beloved Master William Shakespeare'
- John Donne (1572-1631): 'Canonization'
- Alexander Pope (1688-1744): 'Epistle to Dr Arbuthnot'

Section II: The Romantic Period to the Victorian Period (1 Credit)

- A brief study on the socio-historical context of writing and publishing British poetry during this period – The Romantic Period to the Victorian Period
- Anna Letitia Barbauld (1743-1845): 'To Mr. S. T. Coleridge'
- William Blake (1757-1827): 'Jerusalem'
- William Wordsworth (1770-1850): 'Ode: Intimations of Immortality'
- John Keats (1795-1831): 'On Sitting Down to Read *King Lear* Once Again'
- Robert Browning (1812-1889): 'My Last Duchess'

Section III: The Early 20th Century and Modernism (1 Credit)

- A brief study on the socio-historical context of writing and publishing British poetry during this period.
- Seigfried Sasson (1886-1967): 'Attack'
- William Butler Yeats (1865-1939): 'Sailing to Byzantium'
- T.S. Eliot (1888-1965): 'The Hollow Men'
- W. H. Auden (1907-1973): 'The Shield of Achilles'
- Dylan Thomas (1914-1953): 'Poem in October'

Section IV: Post-World War II to the Present (1 Credit)

- A brief study on the socio-historical context of writing and publishing British poetry during this period.
- Philip Larkin (1922-1985): 'Ambulances'
- Ted Hughes (1930-1998): 'The Thought Fox'
- Seamus Heaney (1939-2013): 'Casualty'
- Elizabeth Jennings (1926-2001): 'Song for a Birth or a Death'
- Carol Ann Duffy (1955-) 'Prayer'

Suggested Readings:

David Hopkins ed. *The Routledge Anthology of Poets on Poets*, London: Routledge, 1990
Peter Verdonk. ed. *Twentieth-Century Poetry: From Text to Context*, London, Routledge, 1993
Peter Robinson ed. *The Oxford Handbook of Contemporary British and Irish Poetry*, Oxford: OUP, 2013
Stephen Bygrave. ed. "Women Poets 1780-1930", *Romantic Writings*, New York: Open University Press, 1996.

Carl Woodring ed. *The Columbia History of British Poetry*. New York: Columbia UP, 1994
Pona Mahanta, et al. (ed). *Poems Old and New*, Trinity Press, 2001
Aditi Chowdhury and Rita Goswami. *A History of English Literature: Traversing the Centuries*, Orient BlackSwan Pvt Ltd, 2014

ENG7204M: British Drama -Texts and Contexts

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- to provide knowledge regarding the course of development of British drama from the great Elizabethan period to the twentieth century to the students. As such, some select literary texts covering the range of this said period are being prescribed for a critical reading in this course.
- to make them informed about the socio-cultural background and the intellectual and artistic milieu against the backdrop of which the British playwrights had engaged with the themes and issues in their plays.
- to acquaint them with the shifting trends in criticism involving the forms and techniques of dramaturgy, issues and themes in plays, and styles and techniques of stage production.
- To enable the students to apply critical theories and methodologies in their analysis of the themes and forms of the plays.

Learning Outcomes:

- Students will be able to demonstrate a comprehensive understanding of the socio-historical contexts of production of British drama from the Elizabethan period to the twentieth century.
- They will be able to identify the distinguishing style and structure, and the themes and concerns that bear close association with playwrights belonging to different literary periods.
- they will now be able to compare the thematic and stylistic elements of plays from different literary periods, and will develop the ability to interpret the dramatic texts based on their own reading of critical literary theories.

Section I: Texts and Contexts (4 Credits)

A brief study on the socio-historical context of writing and producing these enlisted British dramas, including a study on the themes, structures, styles and techniques employed in the composition of the same.

- William Shakespeare (1564-1616): *Hamlet*
- G.B. Shaw (1856-1950): *Arms and the Man*
- Harold Pinter (1930-2008): *The Birthday Party*
- Edward Bond (1934-): *Lear*

Suggested Topis and Background Prose Readings for Class Presentations –

- Shakespearean Tragedy and Existentialism
- G.B. Shaw and Comedy of Ideas
- Comedy of Menace
- Theatre of the Absurd and Post-War Anxiety
- Political Allegory; Authority, Violence and Society
- Modern Tragedy

Suggested Readings:

Christopher Innes. *Modern British Drama: The Twentieth Century*, Cambridge: CUP, 2002
David Ian Rabey. *English Drama Since 1940*, London: Routledge, 2016
E.M.W. Tillyard. *The Elizabethan World Picture*, London: Pimlico, 1998
Martin Esslin. *The Theatre of the Absurd*, London: Methuen, 2001
Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, London: Bloomsbury, 2000
Stephen Greenblatt. *Renaissance Self-fashioning: From More to Shakespeare*, Chicago: University of Chicago Press, 2005
Raymond Williams. *Modern Tragedy* ed. Pamela McCallum, Broadview Press, 2006
Jonathan Dollimore and Alan Sinfield (ed.). *Political Shakespeare: New Essays in Cultural Materialism*, Manchester UP, 1985
Hugh Grady. *The Modernist Shakespeare*, Oxford: Clarendon, 1991

ENG8104M: American Literature

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To enable the students to be in possession of historical knowledge regarding the growth and development of American literature since its beginning.
- To provide a comprehensive knowledge of the contexts and the events that led to the production of the texts and the emergence of major trends in American literature.
- To familiarise them with the key literary figures, their texts and their share of contribution to the development of respective literary genres in different historical periods in the context of American literature.

Learning Outcomes:

- Students now would be able to relate the texts with the contexts of their production, and thereby would be able to understand and feel the experiences and compulsions that brought about such a text.

- In the light of their knowledge of the history of America ranging from its colonial past to the present, students now are in a position to engage critically with the themes and issues as portrayed in the prescribed texts
.

Section I: The Beginning and the Important Works and Events (1 credit)

- A brief history of American Literature: (Refer to *History of American Literature* by Reuben Post Halleck)

i. Colonial Literature
ii. The Emergence of a New Nation
iii. The New York Group
iv. The New England Group
v. Southern Literature
vi. Western Literature
vii. The Eastern Realists

Section II: Texts (3 Credits)

Walt Whitman (1819-1892):	'I hear America Singing'
Herman Melville (1819-1891):	*Billy Budd*
Carl Sandburg (1878-1967):	'Chicago'
William Faulkner (1897-1962):	*The Sound and the Fury*
Langston Hughes (1901-1967):	'The Negro Speaks of Rivers'
Arthur Miller (1915-2005):	*Death of a Salesman*
Martin Luther King Jr. (1929-1968):	'I Have a Dream'
Leslie Marmon Silko (1948-):	"Lullaby"

Suggested Topics and Background Prose Readings for Class Presentations in the context of American Literature –

- Native American Oral Traditions
- American Enlightenment and Revolutionary Writings
- Romanticism and Transcendentalism
- American Renaissance
- Realism and Naturalism
- Modernism
- Harlem Renaissance

Suggested Readings:

Reuben Post Halleck. *History of American Literature*, Notion Press, 2019
Percy H. Boynton. *A History of American Literature (1919)*, Kessinger Publishing, 2010
Richard Gray. *A History of American Literature*, Wiley-Blackwell, 2012
Jelena Sesnic. *From Shadow to Presence: Representation of Ethnicity in Contemporary American Literature (Critical Approaches to Ethnic American Literature, 01)*, Brill Academic Pub, 2007

Malcolm Bradbury. *The Modern American Novel*, Viking, 1993
David Minter. *A Cultural History of the American Novel: Henry James to William Faulkner*, CUP, 1996
Nina Baym et al. (eds). *The Norton Anthology of American Literature* vol. 1 & 2, W.W.Norton & Company, 2012
David Krasner (ed). *A Companion to Twentieth-Century American Drama*, Wiley-Blackwell, 2007
Jay Parini (ed). *The Columbia History of American Poetry*, Columbia University Press, 1993
Christopher MacGowan. *The Twentieth-Century American Fiction Handbook*, Wiley-Blacwell, 2011
Caroline Zilboorg.*American Prose and Poetry in the 20th Century:Contexts in Literature*, CUP, 2000
Nandana Dutta. *American Literature*, Orient BlackSwan, 2016

ENG8204M: Indian Writing in English

Total lectures: 60
Total Marks:100 (Theory 60 + Internal Assessment 40)
Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Learning Objectives:

- To acquaint the students with the origin and history of literary writings in English by Indians, and the difficulties that arose in naming the category of this very particular kind of literature.
- To introduce the students to the richness and diversity of Indian literature, which remains overspread in literary texts written in regional languages, by offering them to read the English translations.
- To enable them to make a comparative study between literature written in native English and those by the Indian writers in English or the English translations of regional language writers.
- To make the students critically aware of the social and historical circumstances which generated the production of the prescribed texts as enlisted in this course.
- To apprise them of the influence of Indian traditional myths, symbols and folklore on the creation of modern Indian literature as well as the influence of Indian folklore's rich oral storytelling tradition on the narrative styles of modern literature of the land.

Learning outcomes:

- Students would be in a position to assess the history and development of Indian literature written in English and in English translation and in other regional languages.
- They would be able to gather the concept of Indian literature after an appraisal of the literature written in English or by reading the English translations and the given essays.
- They would take to emphasising more on the role and significance of translation in the circulation and recognition of literary works.
- They would be able to gather knowledge regarding the present scenario of Indian Writing including the contemporary literary and social aspects and issues as reflected in the same.
- They would be ably enriched by a study of the different narrative techniques and styles employed in the presentation of the stories and themes in the prescribed literary texts.

Section I: Historical Contexts and Critical Texts (1 Credit)

M. K. Naik (1926-2014): "The Asoka Pillar: Independence and After" (From *A History of Indian English Literature* by M.K. Naik)

A.K Ramanujan (1929-1993): "Is there an Indian Way of Thinking? An Informal Essay"

Dipesh Chakraborty (1948-): "Postcoloniality and the Artifice of History: Who Speaks for Indian Pasts?"

Section II: Fiction (2 Credit)

- Raja Rao (1908-2006): *Kanthapura*
- Amitav Ghosh (1956-): *The Hungry Tide*
- Aravind Adiga (1974-): *The White Tiger*

Section III: Poetry and Drama (1 Credit)

- H.L.V. Derozio (1809-1831) 'To India, My Native Land'
- Toru Dutt (1856-1877): 'Our Casuarina Tree'
- A.K. Ramanujan (1929-1993): 'A River'
- Girish Karnad (1938 – 2019): *Hayavadana*

Suggested Topics and Background Readings for Class Presentations:

- History of Indian Writing in English • Introduction of English Studies in India (Macaulay's minutes) • Nativisation of English • The Postcolonial experience • Diaspora Writers

Suggested Readings:

Aijaz Ahmed. 'Indian Literature: Notes towards the Definition of a Category', *In Theory*, OUP, 2006

M.K. Naik. *A History of Indian English Literature*, New Delhi: Sahitya Akademi, 1978

Arvind Krishna Mehrotra. *A Concise History of Indian English Literature*, Hyderabad: Permanent Black, 2017

Raja Rao, Foreword to *Kanthapura*, New Delhi: OUP, 1989 pp. v–vi.

Salman Rushdie, 'Commonwealth Literature does not exist' in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee. *The Perishable Empire: Essays on Indian Writing in English*, OUP, 2002

Sisir Kumar Das. *A History of Indian Literature, Vol. 1: 1800-1910*, New Delhi: Sahitya Akademi, 1993

Bruce King, 'Introduction' in *Modern Indian Poetry in English*, New Delhi: OUP, 2nd edn, 2005, pp. 1–10

Nandi Bhatia (ed). *Modern Indian Theatre: A Reader*, OUP, 2005.