

DEPARTMENT OF ENGLISH: MANGALDAI COLLEGE (AUTONOMOUS)

FYUGP SYLLABUS

ENGLISH CORE

(For Students of 1 Major 1 Minor)

PROGRAMME SPECIFIC OUTCOMES

PSO 1: Demonstrate essential knowledge and understanding of English literature in terms of its history, forms, locations, themes, contexts, and literary practices.

PSO 2: Apply critical understanding by engaging literary criticism to evaluate and examine diverse kinds of English writing.

PSO 3: Analyse, conceptualise and communicate ideas, theories, concepts and research related to literatures in English.

PSO 4: Evaluate global issues and multicultural perspectives, and integrate values, ethical practice and responsibility towards society and the environment.

Paper 1

English CORE: Semester 1

English Literary and Social History

ENG-MAJ-1014/ENG-MIN-1014

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

Graduate Attributes: Course Objective

This paper is designed to introduce students to English literary and social history in terms of ideas and/or events that bear on the production of texts earmarked for study of the basics of English literature. Students will here be expected to familiarize themselves with the literary and social aspirations of English as revealed in its literature through the different periods and ages.

Topics are broad and general enough to be readily manageable in the first semester and have been selected with a view to sensitising students to the vast panorama of socio-cultural changes across different ages.

Key Features

- A chronological focus on English literary and cultural history.
- An engagement with the essential timeline for contextualizing literature.
- A focus on location, culture, text and context in the shaping of literary traditions.
- A close processing of cultural and social imperatives in the development of the worlds of literary markers
- An engagement that enables the placement of literary studies within a broad but
- grounded spectrum of reading processes that open new pathways of critical reception

Course Outcome

At the end of this course, the students would be able to:

CO1: Outline and describe the chronology of English literary and social history

CO2: Summarize and analyze the contexts of English literature over different historical and social periods

CO3: Apply multiple reading processes in interpreting English literary and social history

CO4: Differentiate, distinguish and compare literary traits, genres, and practices in English literature from different historical periods.

CO5: Evaluate the impact of location, culture, texts and contexts in the growth of literary traditions in English literature

Unit 1: Medieval to the Renaissance (1 Credit)

- Medievalism, Medieval world, Feudal system
- Geoffrey Chaucer, William Langland, John Gower
- Medieval and Renaissance English Theatre
- Elizabethan and Metaphysical Poetry
- The Print Revolution and a New Reading Public

Unit 2: The Enlightenment to the Nineteenth Century (1 Credit)

- The Scientific Revolution and the Enlightenment
- Restoration Drama
- The Rise of the Novel

- The Industrial Revolution
- Romantic and Victorian Poetry
- Fiction in the Nineteenth Century

Unit 3: Modern to the Present (1 Credit)

- The Contexts of Modernism: Fiction, Poetry, Drama
- Literature in the Postcolonial World
- The 'Woman' Question and Gender Studies
- Popular Culture and Literature
- Migration, Consumerism and Globalisation
- Postmodern and Contemporary Literature

Unit 4: Terms & Themes (1 Credit)

The Norman Conquest | Dream Allegory | Courtly Love | The University Wits | The Reformation and English Literature | Interludes | Moralities & Miracle Plays | Puritanism | Darwinism | Suffragette Movement | Bestsellers | Social Media and Literature

Recommended Reading:

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

Bibhash Choudhury. English and Social Literary History. Bookland, 2005

J. M. Roberts. The Penguin History of the World, London: Penguin, 2004

Robert Tombs. The English and their History, London: Penguin, 2015

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

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

Paper 2

English CORE: Semester 2

Forms, Genres and Concepts of English Literature

ENG-MAJ-2014/ENG-MIN-2014

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

Graduate Attributes: Course Objective

This paper is designed to introduce students to the major forms, genres and concepts of English literature. Students will here be expected to familiarise themselves with the themes, ideas and different generic dimensions of literary writing and practice. The topics are broad and general enough to be readily manageable in the second semester and have been selected with a view to enable students to connect and associate these concepts and forms with reference to texts and their specific contexts.

Key Features

- A genre-based focus on English literary practice.
- An engagement with the essential forms for contextualising literature.
- A focus on forms of textual writing and their impact in the shaping of literary traditions.
- A close processing of generic and formative imperatives in the development of the primary markers in English literature
- An engagement that enables the placement of English literary studies within a broad but grounded spectrum of reading processes that open new pathways of critical reception

Course Outcome:

At the end of this course, the students would be able to:

CO1: Identify different types of writing and practice in English literature

CO2: Classify the genres and concepts of English literature over different historical periods

CO3: Apply knowledge of forms, genres and concepts in interpreting literary texts

CO4: Compare literary forms, genres, and concepts across different historical periods.

CO5: Evaluate the growth of various English literary traditions

Unit 1: Forms and Genres in Poetry (1 Credit)

- The Epic in English and the Western World
- Sonnet Writing and Sonnet Traditions
- Elegies and Traditions of Lament Verse in English
- Lyric Writing Poetic Practice
- Satirical Poetry

Unit 2: Forms and Genres in Fiction (1 Credit)

- The Novel as Narrative
- The Short Story in English
- The Picaresque Novel
- Realism, Naturalism and the Novel
- The Novella in English Literature
- Postmodern Fiction

Unit 3: Forms and Genres in Drama (1 Credit)

- Tragedy in English Literature
- Comedy: Types and Forms in Comic Theatrical Practice
- Farce in English literary history
- Music in the Theatre
- Tragicomedy
- Melodrama

Unit 4: Basic Terms & Themes (1 Credit)

Absurd Drama | Novel of Manners | Comedy of Manners | The Stream of Consciousness Novel | Poetic Drama | Science Fiction | Crime Fiction | Dramatic Monologue | The Bible and English Prose | The Historical Novel | Autobiography | Biography | The Self-Reflexive Novel | Metafiction | Drama of Ideas | Point of View (PoV) | The Essay | The Periodical Essay | The Personal Essay | Letters by Writers

Recommended Reading:

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

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

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

J.A. Cuddon and M.A.R. Habib. The Penguin Dictionary of Literary Terms and Literary Theory, Fifth Edition, London: Penguin, 2015

Paper 3

English CORE: Semester 3

Introduction to Rhetoric, Prosody, Language and Linguistics

ENG-MAJ-3014/ ENG-MIN-3014

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

Graduate Attributes: Course Objective

This course on Rhetoric, Prosody and Comprehension is designed to enable the graduates to acquire, by the end of this course, a comprehensive knowledge of literary devices and their effective use in both academic and non-academic sectors. Graduates will also be able to develop critical thinking and analytical reasoning which will enable them to think out of the box in their professional lives as well. By the end of the course the graduates should also be able to make a practical application of the information and communication technology that will be used in the classes to illustrate the concepts in rhetoric and prosody. Graduates will further acquire listening, understanding and analytical skills as part of the comprehension component of the course.

Key Features:

- to equip students with the basics of understanding and appreciating texts through literary devices
- to develop an expertise in the practical application of rhetorical devices in English
- to hone their practical skills in applying the knowledge of literature in their personal, social and professional interactions

Course Outcome:

At the end of this course, the students would be able to:

CO1: Identify different rhetorical types of writing and practice in English literature

CO2: Analyze the prosodic concepts of English literature over different genres

CO3: Apply these concepts in close readings of literature in both academic and non- academic English

CO4: Classify and compare the rhetorical impact of figures of speech in texts through relevant illustrations

CO5: Evaluate grammatical, rhetorical and prosodic elements in forms and genres in English literature

Unit I: Rhetoric (2 Credits)

In this section the aim is to introduce students to the use of rhetorical devices through a discussion of poems and prose passages. The teachers should ensure that apart from giving the definitions of these devices, it is equally important to show how they are used by the poets and writers and the overall purpose such uses evoke in the literary piece. This section will, by its very nature rely heavily on the use of ICT in order to make these concepts clearer to the students.

- **Figures of Speech:**

Simile | Metaphor | Personification | Alliteration | Assonance | Interrogation | Irony | Onomatopoeia | Hypallage | Pun | Oxymoron | Hyperbole | Anti-climax | Asyndeton and Polysyndeton | Metonymy | Synecdoche | Paradox | Euphemism | Tautology | Ellipsis | Catachresis

- **Sentence and Paragraph Structure*:**

Syntactic structure | unity of a paragraph | logical arrangement of ideas in composition | precision in writing | simplicity and clarity of ideas | economy of expression | avoiding a diffused style (tautology, pleonasm or redundancy and verbosity) | enhancing the visual element in writing | choice and arrangement of words.

*These elements will be taught and assessed through practical demonstrations and exercises

Unit 2: Prosody (1 Credit)

Understanding meter in a poem is essential for a studied appreciation of poetry. Writing poetry involves following certain rhyme scheme and meter which is studied under prosody. In this section the students will be introduced to some key concepts in prosody which will be discussed and illustrated through selections from a wide range of poems. This section, as the previous one, will, by its very nature, rely heavily on the use of ICT in order to make these concepts clearer to the students.

Poetry and verse | syllable | accent | rhythm and meter | measure or foot (Iambic, Trochaic, Spondee; Pyrrhic; Anapaestic, Dactylic; Amphibrachic) | verses (dimeter, trimeter, tetrameter, pentameter) | variations in rhythm and metre | scansion | pauses | rhyme | stanzas (couplet, heroic couplet, tercet, quatrain, quintain, sestina, rhyme royal, ottava rima, the Spenserian stanza) | the sonnet | blank verse | free verse

Unit 3: Language and Linguistics (1 Credit)

This section aims to introduce students to the basic concepts of linguistics and its application in learning and understanding the English language. Students will become acquainted with the key ideas of linguistics and how they impact the understanding of language structures and functions. This will help them build a strong foundation in the science of language.

- Definition and scope of Linguistics
- Branches of Linguistics
- Language variations: Dialect, Register, Pidgin, Creoles
- Concept of Morpheme, Phoneme and Grapheme
- Major constituents of word structure: Root, Stem, Affix and Suffix
- Word Formation Process
- Standard and Non-Standard Language

Recommended Reading:

Beum, Robert & Karl Shapiro. *The Prosody Handbook*. Dover, 2006

Bose, M.N. & T.S. Sterling. *Elements of English Rhetoric and Prosody*. Chuckerverty, Chatterjee & Co. Ltd., 2021 (rpt.)

Crystal, David. *A Dictionary of Linguistics and Phonetics*. Blackwell, Oxford. 2008

Cushman, Stephen et al. *The Princeton Encyclopedia of Poetry and Poetic*, Fourth Edition. Princeton University Press, 2012

Lanham, Richard A. *A Handlist of Rhetorical Terms* (Second Edition). University of California Press, 1991

Radford, A et al. *Linguistics: An Introduction*. Cambridge: CUP, 2009

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

Paper 4

English CORE: Semester 3

British Poetry: Renaissance to Romanticism

ENG-MAJ-3024

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

Graduate Attributes: Course Objective

This course will introduce the students to some of the best examples of British poetry written between the sixteenth and the early nineteenth century. It will give the students a fair idea of what constitutes the canon within this time frame and make the students cognizant of the dominant genres of the different epochs. The paper will situate the various thematic concerns within their historical contexts.

Course Outcomes

At the end of this course, the students would be able to:

CO1: Identify different aspects of British poetic practice from the Renaissance to Romanticism

CO2: Analyse the relevant poetic ideas of British literature from the Renaissance to Romanticism in terms of use and practice

CO3: Apply multiple reading strategies in interpreting poetic forms, genres and concepts in British literature from the Renaissance to Romanticism

CO4: Differentiate, distinguish and compare poetic forms, genres, and concepts in British literature through a comprehensive analysis from the Renaissance to Romanticism

CO5: Evaluate the presence of the vital elements in forms and genres in British poetry from the Renaissance to Romanticism

Unit 1 (2 Credits)

- Philip Sidney: “My True Love hath my Heart...”
- William Shakespeare: Sonnet 116.
- John Donne: “The Good Morrow”

- George Herbert: “Easter Wings”
- Aemilia Lanyer: “To the Doubtfull Reader”
- John Milton: “On His Blindness”
- Ben Jonson: Song: “To Celia”

Unit 2 (2 Credits)

- Alexander Pope: Rape of the Lock
- William Blake: “ The Tyger”
- William Wordsworth: “Composed upon Westminster Bridge”
- Samuel Taylor Coleridge: Kubla Khan
- Anne Latetia Barbauld: “A Little Invisible Thing”
- Percy Bysshe Shelley: “Ozymandias of Egypt”
- John Keats: “To a Grecian Urn”

Recommended Reading:

C.S. Lewis. *The Allegory of Love*, Cambridge: CUP, 1936

Harold Bloom and Lionel Trilling. *Romantic Poetry and Prose*, Oxford: OUP, 1973

M.H. Abrams. *The Mirror and the Lamp*, Oxford: OUP, 1972

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

Robert C. Evans. *Perspectives on Renaissance Poetry*, New York: Bloomsbury, 2015

Paper 5

English CORE: Semester 4

British Drama: Renaissance to the Eighteenth Century

ENG-MAJ-4014/ ENG-MIN-4014

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Graduate Attributes: Course Objective

This course will encourage the student to understand drama as a distinctive literary genre with unique characteristics. It will introduce the students to some representative examples of British Drama written between the Renaissance and the eighteenth century. The paper will familiarize students with the evolution and growth of drama as the dominant genre during the Renaissance and its displacement in the later epoch. Students will be able to situate the various thematic concerns within their historical contexts and locations

Course Outcome:

At the end of this course, the students would be able to:

CO1: Locate British Drama written between the Renaissance and the eighteenth century in its historical, contextual and performative contexts.

CO2: Identify and analyze the playwrights in terms of their dramaturgy, themes, structuring and reception.

CO3: Examine and compare the theatrical devices like dialogue, setting, irony used by different playwrights to develop critical perspectives.

CO4: Evaluate the themes and the dialectical interplay that will enable various ways of critically engaging with the text.

CO5: Formulate original interpretation of the various themes, contexts, dramatic devices and performance aesthetics to understand the generic differences between various modes of drama.

Unit 1: (Credit 1)

Concepts: audience | plot | character | chorus | climax | actor-acting | aside | impersonation | monologue | protagonist | role | scene-scenography | stage direction | set-setting | stage machinery | allegory in drama

Unit 2: (3 Credits)

- Christopher Marlowe: Dr Faustus
- William Shakespeare: The Merchant of Venice
- John Webster: The Duchess of Malfi
- Oliver Goldsmith: She Stoops to Conquer

Recommended Reading:

John L. Stylian. *The English Stage: A History of Drama and Performance*, Cambridge: CUP, 1996

Robert Edmond Jones. *The Dramatic Imagination*, New York: Theatre Arts, 1992

A. R. Braunmuhle & Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*, Cambridge: CUP, 2003

Paper 6

English CORE: Semester 4

British Fiction: Augustan to Victorian

ENG-MAJ-4024

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objectives:

- Through the carefully selected texts, to give the students an in-depth idea of the evolution and timeline of the British novel from Augustan to Victorian times
- To acquaint the students about different novel forms of this time-period such as picaresque fiction and the bildungsroman
- To enlighten the students about the fundamentals of traditional fiction

Course Outcomes:

At the end of this course, the students would be able to:

CO1: Identify the evolution and timeline of the British novel from Augustan to Victorian times.

CO2: Comprehend the fundamentals of traditional fiction such as plot, setting and character as well as the distinction between story and plot

CO3: Classify the different novelistic forms that fall within the period such as picaresque fiction, the Gothic novel, and the bildungsroman

CO4: Analyze various social, historical, and literary contexts that may enable a concrete and convincing interpretation of literary texts

CO5: Create or develop original strategies of interpretation and analyses based on all of the above

Course Contents:

Unit 1 (2 credits)

- Daniel Defoe. Moll Flanders

- Jane Austen. *Pride and Prejudice*

Unit 2 (2 Credits)

- Emily Bronte. *Wuthering Heights*
- Charles Dickens. *Hard Times*

Recommended Reading:

Grahame Smith. *The Novel and Society: Defoe to George Eliot*, B&N Books, 1984

Terry Eagleton. *The English Novel: An Introduction*, Wiley 2004

Barbara Dennis. *The Victorian Novel: Cambridge Contexts in Literature*, Cambridge University Press, 2000

James Kilroy. *The Nineteenth Century English Novel: Family Ideology and Narrative Form*, Palgrave Macmillan, 2007

Paper 7

English CORE: Semester 4

British Poetry: Victorian to Postmodern

ENG-MAJ-4034

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Objective of the Paper

This paper is designed to introduce students to English poetry from the Victorian period to the present. Students will have an opportunity to engage with and read the major poets covering two centuries of verse composition encompassing a variety of poetic styles and practices.

Graduate Attributes: Learning Objectives

This paper on British Poetry, Victorian to Postmodern aims to enable students to acquaint themselves with the poetic traditions of the last two centuries. It is designed to facilitate a sustained critical responsiveness to the forms and variations of poetic practice through a sampling of writing that charts the development of poetry in English.

Course Outcome

At the end of this course, the students would be able to:

CO1: Recognize and distinguish the differing thematic concerns and techniques of i) Victorian Poetry, ii) Modern Poetry, and iii) Poetry after Modernism.

CO2: Relate the socio-cultural contexts of the specific periods with the poetry of the times.

CO3: Determine the distinguishing features of the poetry produced by women during the three periods covered by the paper.

CO4: Interpret and assess various dimensions of human psychology explored in the poems.

CO5: Assess the distinctiveness of poetic technique inaugurated by Modernism.

Section A: Victorian Poetry (1 Credit)

- Alfred Tennyson: Ulysses
- Robert Browning: My Last Duchess

- Christina Rossetti: A Better Resurrection
- Matthew Arnold: Dover Beach

Section B: Modern Poetry (1 Credit)

- T. S. Eliot: Love Song of J. Alfred Prufrock
- Ezra Pound: In a Station of Metro
- W. B. Yeats: Sailing to Byzantium
- Robert Frost: “The Wood-Pile”

Section C: Poetry after Modernism (1 Credit)

- Ted Hughes: The Thought Fox
- Seamus Heaney: The Railway Children
- Philip Larkin: Church Going
- Sylvia Plath: Lady Lazarus

Section D: Basic Issues (1 Credit)

Victorian Poetry and Pathos | Modernist Poetry and the City | Alienation in Modern and Contemporary British Poetry | The Gender Question in 19th and 20th Century British Poetry | Victorian Poetry and Social ‘Values’ | Experimentation in Modern Poetry | Reality and History in Contemporary British Poetry

Recommended Reading:

Isobel Armstrong. Victorian Poetry: Poetry, Poets and Politics, London: Routledge, 1993

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

Paper 8

English CORE: Semester 4

British Drama: Victorian to Postmodern

ENG-MAJ-4044

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objective:

This course would enable the students:

- to learn about Modern British Drama from the early years of the twentieth century to the new millennium
- to do close reading of the plays by British playwrights.
- to understand genre, style and theme of these plays.
- to locate British drama within its historical contexts.
- to learn how social and political situations influence playwrights' choice of plot and characterisation.
- learn about Avant Garde or experimental drama.

Course Outcome:

At the end of this course, the students would be able to:

CO1: Recognize and explain British dramatic traditions from the Victorian age to the postmodern period and demonstrate knowledge of the socio-cultural contexts of the plays.

CO2: Break down and categorize dramatic devices in a British play, its structural techniques, form and dynamics of performance on stage.

CO3: Interpret and appraise experimental or Avant Garde plays.

CO4: Develop conceptual skills of reading scenes, plots, characterizations and performances.

CO5: Generate ideas of stagecraft, mise-en-scene, directorial roles and adaptation of plays across cultures and geographical locations

Unit 1: Concepts (1 Credit)

Realism; Naturalism; Problem Play; Poetic Drama; Irish Theatre; Theatre of the Absurd; Expressionism; Symbolism; Avant Garde; Contemporary British Drama; Theatre of Catastrophe/Modern Tragedy; Farce; Comedy of Horrors.

Unit 2: Drama Texts (3 Credits)

- George Bernard Shaw. Arms and the Man
- John Osborne: Look Back in Anger
- Harold Pinter. The Birthday Party
- Timberlake Wertenbaker: The Ash Girl

Recommended Reading:

Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, Bloomsbury, 2000.

Martin Esslin. *The Theatre of the Absurd*, Methuen, 2001.

Christopher Innes. *Modern British Drama: The Twentieth Century*. Cambridge, 2002.

David Ian Rabey, *English Drama Since 1940*, Routledge. 2016.

Peter Brook: *The Empty Space*, Penguin, 2008.

Howard Barker: *Arguments for a Theatre* (4th Edition). Oberon Books, 2016

Paper 9

English CORE: Semester 5

Life Narratives

ENG-MAJ-5014/ ENG-MIN-5014

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objectives:

- Students will be educated about the distinctiveness and variety of the genre of Life Narratives
- At the same time students will be exposed to the range and inclusiveness of the genre, which has many sub-genres that invite study
- Students will be acquainted with narratological approaches which lead to more analytical interpretations of Life Narratives
- They will also learn about the affinities with other genres and disciplines such as History and Fiction.

Course Outcome:

At the end of this course, the students would be able to:

CO1: Identify the timeline and evolution of life-narratives from the moment of genesis in antique history to modern times

CO2: Comprehend and discuss the diversity and inclusiveness of the genre of Life Narrative which has different sub-genres

CO3: Apply the knowledge of the timeline and classification of Life Narrative to understand its affinities with comparable genres such as History and Fiction

CO4: Evaluate and appraise different life narratives on the basis of insights derived from works of narrative theory or narratology

CO5: Organize knowledge of timeline, types of Life Narrative, and insights from narrative theory to create a basis for original interpretations of various outstanding works of Life Narrative

Unit 1 (2 credits)

- Omprakash Valmiki: Joothan: A Dalit's Life
- Ismat Chughtai. A Life in Words: Memoirs

Unit 2 (2 credits)

- Samuel Johnson, "Life of Dryden" from The Lives of the Poets
- Zora Neale Hurston. Barracoon; The Story of the Last Slave
- Jhumpa Lahiri. The Namesake

Recommended Reading:

Laura Marcus. Autobiography: A Very Short Introduction, Oxford University Press, 2018

Lloyd E. Ambrosius. ed. Writing Biography: Historians & Their Craft, University of Nebraska Press, 2004

Leon Edel. Literary Biography, University of Toronto Press, 1957

Paul Murray Kendall, The Art of Biography, Allen & Unwin, 1965

Paper 10

English CORE: Semester 5

Fiction: Modern and After

ENG-MAJ-5024

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to

- Give students an overview of the development of fiction in the English language during the 20th & 21st centuries
- Familiarize them with the contexts in which fiction emerges in different cultures in this period
- Acquaint them with themes and concerns of this fiction

Course Outcome

At the end of this course, the students would be able to:

CO1: Describe the historical development of fiction in the 20th and 21st centuries

CO2: Identify themes in the fiction of this period and assess their aesthetic representation

CO3: Interpret and analyze contemporary life and times through the fiction

CO4: Imagine and empathize with a variety of human situations and experiences through encountering them in the fiction

CO5: Generate new perspectives on contemporary fiction

Unit 1: Contexts, Ideas and Concepts (1 Credit)

Contexts of fiction (selected events and conditions of the 20th and 21st centuries and a corresponding overview of fiction of each of the following)

- War and Conflict (the World Wars, decolonization, 9/11)

- Society, Economy, Politics
- Gender, Class and Race
- Environmental Crises

Unit 2: Fiction (3 Credits)

- D.H. Lawrence: “The Rocking Horse Winner”
- Angela Carter: The Bloody Chamber
- Jean Rhys: Wide Sargasso Sea
- John Boyne: The Boy in the Striped Pyjamas
- Catherine Mansfield: Bliss

Recommended Reading:

Chris Baldick: The Modern Movement, 1910-1940, Oxford University Press, 2004

Bruce King: The Internationalization of English Literature Oxford University Press, 2004

Peter Boxall: The Value of the Novel, Cambridge University Press, 2015

Jesse Matz: The Modern Novel: A Short Introduction, Wiley, 2004

Debjani Ganguly: This Thing Called the World: The Contemporary Novel as Global Form, Duke University Press, 2016

Paper 11

English CORE: Semester 5

Literary Criticism

ENG-MAJ-5034

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to

- Provide learners with a foundational understanding of the genesis and development of the field.
- Familiarize learners with the various concept and thoughts generic to the field.
- Provide training into critical approached to various genres of literature.
- Provide insights into various critical tools required for the study of literature.

Course Outcome

At the end of this course, the students would be able to:

CO1: Describe the development of the field of literary criticism from the beginning to the 20th century.

CO2: Explain the seminal concepts and ideas in the field of English literary criticism.

CO3: Analyse the important texts in English literary criticism.

CO4: Choose appropriate theoretical tools for the study of literature.

CO5: Develop a critical understanding of the genres of literature.

UNIT-1: (Concepts & Ideas): 2 Credits

- Plato - Mimesis
- Longinus – The Sublime
- Philip Sidney – Defence of Poetry
- Samuel Johnson – Views of Shakespeare and the “Three Unities”.
- Samuel Taylor Coleridge – Imagination and Fancy
- John Keats – Negative Capability

- F.R. Leavis – Enactment
- W.K. Wimsatt & Monroe C. Beardsley – Affective Fallacy, Intentional Fallacy.

UNIT 2: Seminal Texts: 2 Credits

- Aristotle: Poetics
- William Wordsworth: Preface to The Lyrical Ballads (1802)
- Mathew Arnold: The Study of Poetry
- T. S. Eliot: Tradition and the Individual Talent
- Cleanth Brooks: The Heresy of Paraphrase

Recommended Reading:

Habib, M.A.R. A History of Literary Criticism: From Plato to the Present. Oxford: Blackwell, 2005

Wimsatt W.K and Cleanth Brooks. Literary Criticism: A Short History, New Delhi: Oxford, 2004

Abrams, M.H. The Mirror and the Lamp: Romantic Theory and the Critical Tradition. NY: OUP, 1971

Eaves, M., and M. Fischer, eds. Romantic and Contemporary Criticism. Cornell University Press, 1986

Paper 12

English CORE: Semester 6

Women's Writing

ENG-MAJ-6014

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Graduate Attributes:

This course will acquaint students with women's writing across genres, cultures and historical periods. They will study these writings with the help of some key concepts and ideas in women's/feminist studies. The study of the specific texts will develop the students' critical thinking and analytical abilities. They will acquire knowledge of different cultures and the challenges faced by women in diverse social settings. They will develop empathy and gender sensitivity which will help them to tackle problems in real life situations.

Course Outcome:

At the end of this course, the students would be able to:

CO1: Interpret, distinguish, and explain the basic concepts which are crucial to women's writing

CO2: Recognize and classify women's writing across genres, times and cultures

CO3: Analyze texts, setting them against their socio-cultural and historical background

CO4: Examine the basic themes, issues and stylistic features of women's writing.

CO5: Appraise and interpret women's issues and challenges as reflected through their writing

Unit I: History, Concepts and Ideas (1 Credit)

Waves of feminism, the body, ecofeminism, third world feminism, black feminism, communities of women, gynocriticism, gender

Unit II: Texts (3 Credits)

- Kamala Das : An Introduction
- Elizabeth Barrett Browning: Sonnet XLIII (How do I Love Thee? Let me count the ways) from Sonnets from the Portuguese

- Emily Dickinson: The Soul Selects her own Society
- Adrienne Rich: Power
- Louisa May Alcott: Little Women
- Alice Walker: The Color Purple
- Manjula Padmanabhan : Lights Out
- Lady Mary Wortley Montagu: from The Turkish Embassy Letters (to Lady-Adrianople, 1 April 1717; To Lady Mar, 1 April 1717)
- Rassundari Debi Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds., Women's Writing in India, vol. 1 (New Delhi: OUP, 1989) 191-2
- Mary Wollstonecraft. A Vindication of the Rights of Woman (New York: Norton, 1988) chap. 1, pp. 11-19
- Virginia Woolf. A Room of One's Own. New York: Harcourt, 1952. Chapter-1

Recommended Reading:

Andermahr, Sonya et al. A Glossary of Feminist Theory. London: Arnold, 2000

Auerbach, Nina. Communities of Women: An Idea in Fiction. Harvard UP, 1978

Beauvoir, Simone de. The Second Sex. trans. Constance Borde and Shiela Malovany- Chevallier. Vintage, 2010

Gilbert, Sandra and Susan Gubar (ed). The Norton Anthology of Literature by Women: The Traditions in English. Norton, 1996

Pearce, Lynne. Feminism and the Politics of Reading. Arnold, 1997

Showalter, Elaine. A Literature of their Own. Virago, 1978

Tharu, Susie & K. Lalita. ed Women Writing in India OUP,1993

Paper 13

English CORE: Semester 6

Literature and the Environment

ENG-MAJ-6024

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Graduate Attributes

- To equip students with a comprehensive knowledge of multiple perspectives on the relationship between literature and environment.
- To provide students with a historical and contextual knowledge of the representation of and approaches to the environment through literature.
- To develop skills in critical analysis, research, and writing, which will enable students to engage in scholarly discussions on this area.
- To develop in the students a critical vocabulary pertaining to the field of environmental humanities

Course Outcome:

At the end of this course, the students would be able to:

CO1: Explain multiple perspectives on the relationship between literature and the environment.

CO2: Interpolate the representation of and approaches to the environment through literature in specific historical and cultural contexts.

CO3: Develop a critical vocabulary pertaining to the field of environmental humanities.

CO4: Test skills in critical analysis, research, and writing using theories and ideas of ecocriticism.

CO5: Reconstruct basic assumptions about the contribution of literary studies and environmental humanities in the context of the climate crisis.

UNIT I (1 Credit)

This unit is designed to give students a basic idea of some key concepts and issues in environmental humanities, environmental ethics and ecocriticism. The topics to be discussed in this paper include the following:

- Anthropocentrism
- Deep Ecology
- Ecocriticism
- Ecofeminism
- Anthropocene
- Climate Change
- Environmental History

UNIT II (3 Credits)

This unit involves a reading of select texts in the light of the concepts discussed in Unit I and a practical application of those ideas in interpretation and analysis of the texts while placing them in their historical, cultural and other contexts.

Texts:

- Francis Bacon (1561-1626): “Of Gardens”
- Sujata Bhatt. “The First Meeting”
- David Orme. “The Day the Bulldozers Came”
- William Wordsworth: “The Solitary Reaper”
- Henry David Thoreau: “The Ponds” (From Walden)
- Emily Dickinson: “A Narrow Fellow in the Grass”.
- Rachel Carson: A Fable for Tomorrow. *The Silent Spring* (Chapter One)
- Gieve Patel: “On Killing a Tree”
- D. H. Lawrence: “Snake”
- Amitav Ghosh: *The Living Mountain*
- Easterine Kire: *Son of the Thundercloud*

Recommended Reading:

Armbruster, Karla, and Wallace, Kathleen (eds.) *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. Charlottesville and London: University Press of Virginia, 2001.
 Finch, Robert, and John Elder (Eds.) *Nature Writing: The Tradition in English*. New York: W. W. Norton & Company, 2002.

Garrard, Greg. *Ecocriticism*. New York: Routledge, 2004.

Glotfelty, Cheryll, and Harold Fromm (Eds.) *The Ecocriticism Reader*, The University of Georgia Press, 1996.

Heise, Ursula K., Jon Christensen, and Michelle Niemann (Eds.) *The Routledge Companion to the Environmental Humanities*, Routledge, 2017.

Paper 14

English CORE: Semester 6

Northeast Indian Literature

ENG-MAJ-6034

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objectives:

This course on Northeast Indian Literature is designed to familiarize students with the literature emerging from the 8 states of Northeast India so that as students from the region they know the history, culture, oral and writing traditions as well as the diversity of the region. While some writers write in English, some works will be read in English translations. The course aims:

- To provide a sampling of literature in English and in translation
- To train students to appreciate literature emerging from Northeast India
- to make students see how folk stories, myths and legends frame the narratives of the region
- To introduce students to the themes, concerns and styles adapted by the writers and also look at aspects which are specific to the region and find reflection in their works

Course Outcome:

At the end of this course, the students would be able to:

CO1: Sketch an outline of literature produced in the eight states of Northeast India

CO2: Categorize the diverse forms which the writers adopt in their texts and which display the history, culture, oral and writing traditions as well as the diversity of the region.

CO3: Examine the presence of folk elements in narrative

CO4: Assess the significance of myths and legends, and how they are reworked and find expression in the prescribed texts.

CO5: Develop an understanding of the diverse traditions, histories and landscapes specific to each state of the region which find reflection in the representative works.

Section I: Poetry (1 Credit)

- Chandrakanta Murasingh: (Tripura) ‘Forest - 1987’
- Robin Ngangom: (Manipur) ‘Native Land’
- Kympham Sing Nongkynrih: (Meghalaya) ‘Hiraeth’
- Malsawmi Jacob: (Mizoram) ‘Flute Player’

Section II: Fiction (3 Credits)

- Mamang Dai: (Arunachal Pradesh) Legends of Pensam
- Nirupama Borgohain: (Assam) ‘Celebration’
- Prajwal Parajuly: (Sikkim) ‘No Land is her Land’
- Temsula Ao: (Nagaland) ‘An Old Man Remembers’
- Mitra Phukan: The Reckoning
- Mamoni Raisom Goswami: The Offspring

Recommmnded Reading:

Ao, Temsula. These Hills Called Home: Stories from a War Zone. Penguin India, 2005

Acharya, Pradip. Familiar Sensation of Strangeness. Sahitya Academi, 2025.

Dai, Mamang. The Legends of Pensam. Penguin India, 2006

Misra, Tilottoma (Ed.). The Oxford Anthology of Writings from North-East India: Poetry and Essays. OUP, 2011.

Mukhim, Patricia. ‘Where is this North-east?’ <https://www.jstor.org/stable/23006026>

Parajuly, Prajwal. ‘The Gurkha’s Daughter’ Quercus, 201

Paper 15

English CORE: Semester 6

Indian Writing

ENG-MAJ-6044/ ENG-MIN-6044

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objectives:

The course aims to:

- give the student a taste of Indian writing from different regions of the country.
- to make students see how different historical and cultural backgrounds of the various Indian languages and literatures add to the complexity of Indian Writing.
- To introduce students to the themes, concerns and styles adapted by the writers and also look at aspects which are specific to the region and find reflection in their works

Graduate Attributes:

- Critical thinking (A wide familiarity with the range of themes that are evoked from the Indian context; the rich and innovative styles used by the writers; the Indian literary landscape; concepts in postcolonial studies and the practical application of these in reading and interpreting Indian literature.)
- Analytical reasoning/thinking (The ability to critically analyze and interpret texts in terms of their literary and cultural qualities with specific reference to the Indian literary landscape, and an awareness of the political aspects of any literary representation.)
- Research-related skills (The ability to problematize concepts in Indian literature and culture and consequently to ask relevant questions regarding them.)
- Creativity (An ability to view a problem or situation from multiple perspectives to develop a richer, more nuanced, and more analytical responses to it)
- Multicultural competence and inclusive spirit (A capacity for the minute observation of attitudes and beliefs of diverse cultures that find their way into literature. An extensive knowledge of the values and beliefs of multiple cultures. Acquisition of a sensitive and an empathetic approach to multiple cultures and multiple identities and the literature emerging from that.)

Course Outcome:

At the end of this course, the students would be able to:

CO1: Identify and define basic elements of Indian writing in English.

CO2: Discuss the various genres and forms of Indian English writing across time and place.

CO3: Apply foundational concepts and theories to analyze the work of writers in this field.

CO4: Compare and contrast prescribed texts with related literary works for enhanced understanding.

CO5: Assess and integrate the knowledge gained from this course in further study or research

Texts

Poetry: 1 Credit

- Nissim Ezekiel: “Poet, Lover, Birdwatcher”
- Kamala Das: “The Old Playhouse”
- Keki N. Daruwalla: “Wolf”
- Navakanta Barua: “Bats”
- Dilip Chitre: “The Felling of the Banyan Tree”

Fiction: 2 Credits

- Premchand: The Shroud
- R K Narayan: Malgudi Days
- Amrita Pritam: “The Weed”
- Sunil Gangopadhyay: “Shah Jahan and His Private Army”

Drama: 1 Credit

- Girish Karnad: Tughlaq

Recommended Reading:

Stephen Alter and Wimal Dissanayake. Eds. Indian Short Stories, Penguin, 2001.

Arvind Krishna Mehrotra ed. The Oxford Anthology of Twelve Indian Poets, Oxford University Press, 1992.

Tilottoma Misra ed. The Oxford Anthology of Writings from North-East India: Poetry and Essays, OUP, 2011.

Sarkar, Sumit. *Modern Times: India: 1880s-1950s: Environment, Economy, Culture, Permanent*
Black, 2014.

Arvind Krishna Mehrotra. *Partial Recall: Essays on Literature and Literary History*. Orient
Blackswan, 2012.