

WEST BENGAL STATE UNIVERSITY
CBCS MODEL SYLLABUS FOR UG ENGLISH HONS

CORE COURSES (CC)—14 COURSES, 6 CREDITS/PAPER

GENERIC ELECTIVE (GE)—4 COURSES, 6 CREDITS/PAPER

DISCIPLINE CENTRIC ELECTIVE (DCE)—4 COURSES, 6 CREDITS /PAPER

ABILITY ENHANCEMENT COMPULSORY COURSE (AECC)—2 COURSES, 2 CREDITS/PAPER

ABILITY ENHANCEMENT ELECTIVE COURSE (AEEC)—2 COURSES, 2 CREDITS/PAPER

TOTAL: CC 84+ GE 24+ DSE 24+ AECC 4: AEECC 4= 140 CREDITS

COURSE NAMES:

CC 1- INDIAN CLASSICAL LITERATURE

CC2-- EUROPEAN CLASSICAL LITERATURE

CC3- INDIAN WRITING IN ENGLISH

CC4- BRITISH POETRY & DRAMA (14TH-17TH C)

CC5- AMERICAN LITERATURE

CC6- POPULAR LITERATURE

CC7- BRITISH POETRY & DRAMA (17TH-18TH C)

CC8- BRITISH LITERATURE (18TH C)

CC9- BRITISH ROMANTIC LITERATURE

CC10- 19TH C BRITISH LITERATURE

CC11- WOMEN'S WRITING

CC12- EARLY 20TH C BRITISH LITERATURE

CC 13- MODERN EUROPEAN DRAMA

CC14- POSTCOLONIAL LITERATURE

GE1- MEDIA AND COMMUNICATION

GE2- LANGUAGE, LITERATURE & CULTURE

GE3- GENDER & HUMAN RIGHTS

GE4- ACADEMIC WRITING & COMPOSITION

 AECC1-ENVS

 AECC 2- ENGLISH/MIL

AECC1- CREATIVE WRITING

 AECC2- ELT

DCE1- OLD ENGLISH, PHILOLOGY, RHETORIC & PROSODY

DCE 2--LITERARY TYPES & TERMS

DCE3- LITERARY CRITICISM

 DCE4- PARTITION LITERATURE

BA HONOURS PROGRAMME IN ENGLISH UNDER CBCS, 2018

COURSE DESIGN AT A GLANCE

Semester	Courses	Course Types	Credit	Full Marks
1	CC1	Core course	6	
	CC2	Core course	6	
	GE1	Generic Elective (Interdisciplinary, other than English)	6	
	AECC1	ENVS	2	
2	CC3	Core course	6	
	CC4	Core course	6	
	GE2	Generic Elective (Interdisciplinary, other than English)	6	
	AECC 2	Eng Communications/MIL	2	
3	CC5	Core course	6	
	CC6	Core course	6	
	CC7	Core Course	6	
	GE3	Generic Elective (Interdisciplinary, other than English)	6	
	AECC1	Creative Writing (Skill Based)	2	

4	CC8 CC9 CC10 GE4 AEEC2	Core course Core course Core Course Generic Elective (Interdisciplinary, other than English) ELT (Skill Based)	6 6 6 6 2	
5	CC11 CC12 DCE1 DCE2	Core course Core Course Discipline Centric Elective Discipline Centric Elective	6 6 6 6	
6	CC13 CC14 DCE3 DCE4	Core course Core Course Discipline Centric Elective Discipline Centric Elective	6 6 6 6	
6			140	

SEMESTER 1

Course Code	Credits	Course Title	Lecture Hours	Tutorial Hours
CC-1	06	Indian Classical Literature	As per UGC specification	02
CC-2	06	European Classical Literature	-	02

GE-1	06	Media & Communication	-	01
AECC-1	02	ENVS	-	-
Total in Sem I	20		-	

COURSE DETAILS

CC1— INDIAN CLASSICAL LITERATURE: 6 CREDITS

Group A. Background discussion on Indian epic, themes and recension, classical Indian drama, theory and praxis, alamkara and rasa, dharma and the heroic.

Group B.

- Vyasa, ‘The Book of the Assembly Hall’ in *The Mahabharata*, trans, & ed. J.A.B Buitenen.
- Sudraka, *Mrcchakatika* trans M.M. Ramachandra Kale.

Group C.

- Banabhatta, *Kadambari* (Chp I & II)
- Kalidasa, ‘Abhijnana Shakuntalam’ in *The Loom of Time*, trans. Chandra Rajan.

Pattern of Questions:

Internal: 05 (attendance) & internal exam from Group A (20 marks)

Group B. Two long questions with internal choice from each of the two text.

1 short note out of 2 of 5 marks

Group C. Two long questions with internal choice from each of the two texts.

1 short note out of 2 of 5 marks

SUGGESTED READINGS

- Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta:Granthalaya, 1967) chap. 6: ‘Sentiments’, pp. 100–18.
- Iravati Karve, ‘Draupadi’, in *Yuganta: The End of an Epoch* (Hyderabad: Disha,1991) pp. 79–105.
- J.A.B. Van Buitenen, ‘Dharma and Moksa’, in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland,2000) pp. 33–40.

- 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.
- Henry W. Wells, *The Classical Drama of India* (NY: Asia Publishing House, 1963)

CC2- - EUROPEAN CLASSICAL LITERATURE: 6 CREDITS

Group A. Background study- the epic, comedy and tragedy in classical drama, the Athenian city state, catharsis and mimesis, satire, literary cultures in Augustan Rome.

Group B.

- Homer, *The Illiad*, Bk I & II, trans. E.V. Rieu.
- Sophocles, 'Oedipus the King' in *Sophocles: The Three Theban Plays*, trans. Robert Fagles.

Group C.

- Ovid, Selections from *Metamorphoses*, 'Bacchus' (BK III)
- Plautus, *Pot of Gold*, trans. E.F.Watling.

Pattern of Questions:

05 attendance. Questions to be set from Group A for internal of 20marks.

Group B. Two long questions with internal choice, from each of the two texts of 10 marks each.

1 short note out of 2 of 5 marks

Group C. Two long questions with internal choice, from each of the two texts of 10 marks each.

1 short note out of 2 of 5 marks

SUGGESTED READINGS

- Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath,(London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
- Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
- Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

GE1- MEDIA AND COMMUNICATION:6 CREDITS

Unit I: Introduction to Mass Communication

1. Mass Communication and Globalization
2. Forms of Mass Communication

Topics for Student Presentations: a. Case studies on current issues Indian journalism b. Performing street plays c. Writing pamphlets and posters, etc.

Unit II: Advertisement

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

Unit III: Media Writing

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

Unit IV: Introduction to Cyber Media and Social Media

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

AECC1- ENVS: 2 CREDITS

To be prepared by the department concerned. Evaluation is internal with MCQ type questions of 25 marks.

SEMESTER 2

Course Code	Credits	Course Title	Lecture Hours	Tutorial Hours
CC-3	06	Indian Writing in English		02
CC-4	06	British Poetry & Drama (14 th -17 th c)	-	02
GE-2	06	Language, Literature & Culture	-	01
AECC-2	02	English Communications/ MIL	-	-
Total in Sem II	20		-	

CC3- INDIAN WRITING IN ENGLISH: 6 CREDITS

Background study—Indian English, Indian English Literature and its readership, themes and context of the Indian English novel, the aesthetics of Indian poetry, modernism in Indian English literature.

Group A- Poetry

H.V. Derozio—‘Freedom to the Slave’

Michael Madhusudan—‘I Stood in Solitude,-- and as I looked’

Kamala Das- Introduction

K. Ramanujan—‘Another View of Grace’

Nissim Ezekiel—‘The Night of the Scorpion’

Jayanta Mahapatra-Hunger

Group B- Fiction

Novel:

R.K.Narayan—*The Guide*

Short Stories:

Sashi Deshpande—‘The Intrusion’

Ruskin Bond- ‘Tiger, Tiger, Burning Bright’

Salman Rushdie- ‘The Free Radio’

Group C—Drama

Girish Karnad- *Tughlaq*

Pattern of Questions:

Internal of 20 marks from Group C; 05 on attendance.

Group A. Two long question out of two from poetry of 10 marks each.

One reference to context question out of two of 5 marks.

Group B. One long question from novel with internal choice of 10 marks.

One long question from short stories of 10 marks and 1 short question of 5 marks

SUGGESTED READINGS

- Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
- Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.
- M.K. Naik, *History of Indian English Literature* (New Delhi: Sahitya Akademi, 1982)
- Adya Rangacharya, *The Indian Theatre* (National Book Trust, 1971)
- Mulk Raj Anand, *The Indian Theatre* (London: Dennis Johnson, 1955)
- Balwant Gargi, *Folk Theatre of India* (Seattle: Univ of Washington P, 1966)

CC 4: BRITISH POETRY & DRAMA (14TH -17TH C): 6 CREDITS

Group A. Poetry

- The historical, political, socio-cultural background, literary/intellectual details. The generic/social history of poetry and poetic forms (to be tied up with the poems of the period that are being taught).

Geoffrey Chaucer—'Prologue (lines 1-42)

Spenser – 'One day I wrote her name'

Shakespeare, Sonnets : 30, 129

Donne, 'Cannonization'

Marvell, 'To His Coy Mistress'

Herbert, 'Pulley'

Group C . Drama

- The development of English drama on the Elizabethan and Jacobean stage.
- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

The following texts are for detailed study:

Christopher Marlowe- *Tamburlaine I, OR* William Shakespeare-*Macbeth*
William Shakespeare- *Twelfth Night, OR* Ben Jonson—*Alchemist*

Pattern of Questions:

Internal: 05 on attendance; 20 from background.

Group A: Two essay type questions from poetry out of 5 of 10 marks each

Two reference to context from poems out of 4 of 5 marks.

Group C: Two essay type questions with internal choice from each of the two plays containing 10 marks each.

SUGGESTED READINGS

- Pico Della Mirandola, excerpts from the Oration on the Dignity of Man, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.)
- John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11
- Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
- Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

GE2: LANGUAGE, LITERATURE & CULTURE:6 CREDITS

An anthology of writing on diversities in India to be compiled by WBSU.

AECC2: ENGLISH COMMUNICATION: 2 CREDITS

1. Language of Communication:
 - i. Types and modes of communication
 - ii. Personal, social and business
2. Speaking Skills
 - i. Dialogue
 - ii. Group Discussion
 - iii. Interview
3. Reading and Understanding
 - i. Comprehension
 - ii. Summary, Paraphrasing
4. Writing Skills
 - i. Writing Reports
 - ii. CV Writing
 - iii. Writing Emails
 - iv. Correspondence: Personal, Official & Business

Evaluation Modalities

- i. Attendance- 5marks
- ii. Theory -10 marks
- iii. Practical (viva for speaking skill evaluation) – 10 marks

N.B. The examination and evaluation will be conducted by the colleges.

SUGGESTED READINGS

Fluency in English-Part II, Oxford University Press, 2006.

Sreedharan, Josh. 2014. *The Four Skills for Communication: An English Language Course*.

New Delhi: Foundation Books.

SEMESTER 3

Course Code	Credits	Course Title	Lecture Hours	Tutorial Hours
CC-5	06	American Literature		02
CC-6	06	Popular Literature	-	02
CC-7	06	British Poetry & Drama (17 th -18 th C)	--	02
GE-3	06	Gender & Human Rights	-	01
AEEC-1	02	Creative Writing	-	-
Total in Sem II	26		-	

CC5- AMERICAN LITERATURE: 6 CREDITS

Background Study-the American dream, social realism and the American novel, folklore and the American novel, Black women's writing, the question of form in American poetry.

Group A- Poetry

Anne Bradstreet-'The Prologue'

Walt Whitman -'Passage to India' (lines 1-68)

Langston Hughes- 'The Negro Speaks of Rivers'

Alexie Sherman Alexie- 'Crow Testament'; 'Evolution'

Group B- Fiction

Novel:

Tonny Morrison-- *Beloved*

Short Stories:

Edgar Allan Poe -'The Purloined Letter'

F. Scott Fitzgerald- 'The Crack-up'

William Faulkner -'Dry September'

Nathaniel Hawthorne -'The Ambitious Guest'

Group C- Drama

Tennessee Williams- *A Street Car Named Desire*

Pattern of Questions:

Internal : 05 on attendance; 20 marks exam on Group C

Group A. Two long question out of three from poetry of 10 marks each.

One references to context questions out of three of 5 marks. (5)

Group B. One long question from novel with internal choice of 10 marks.

One long ques of 10 marks out of two from short stories

One short ques of 5 marks out of two from short stories

SUGGESTED READINGS

- Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
- Henry David Thoreau, 'Battle of the Ants' excerpt from *Brute Neighbours, in Walden* (Oxford: OUP, 1997) chap. 12.
- Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
- Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

CC6: POPULAR LITERATURE: 6 CREDITS

Background study—Coming of age, the canonical and the popular, caste, gender and identity, ethics and education in children's literature, sense and nonsense, the graphic novel.

Group A.

Lewis Carroll—*Through the Looking Glass*

Group B.

Agatha Christie—*The Murder of Roger Ackroyd*

J.K. Rowling--*The Philosopher's Stone* (Harry Potter Series)

Group C.

Shyam Selvadurai—*Funny Boy*

Herge-*Tintin in Tibet*

Pattern of Questions:

Internal: 05 on attendance; 20 exam on Herge (Group C)

Group A. One question from with internal choice of 10 marks.;1 short question of 5 marks

Group B. Two long questions of 10 with internal choices from each text

Group C. One question from each text with internal choice of 10 marks; 1short question of 5 marks.

SUGGESTED READINGS

- Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIE L, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
- Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
- Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
- Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61

CC7- BRITISH POETRY & DRAMA(17TH -18TH C):6 CREDITS

- Group A. History, politics and socio-cultural background, religious & secular thought in the 17th century, its impact on literature. Poetry with special reference to the change and the emergence of new forms and styles, verse satires, neoclassical norms, emergence of mock-epic.

John Milton - *Paradise Lost Book I*

Alexander Pope -*The Rape of the Lock* (Cantos I & III)

- Group B. Theatre of decadence; closing and restoration of the stage; court, stage and commercial theatre; women and the theatre; comedy of manners and its detractors; beginning of stage reformation and the latter playwrights of the Restoration; Dryden and Heroic tragedy; domestic tragedies of Thomas Otway.

John Webster -*The White Devil*

Aphra Behn -*The Rover*

Pattern of questions:

Internal: 05 on attendance; 20 on Aphra Behn

Group A. One essay type question of 10 marks out of two from *Paradise Lost*.

Two reference to context question out of two of 5 marks each from *PL*.

One essay type ques from *The Rape* of 10 marks

Two reference to context out of two of 5 marks each from *The Rape*

- Group B. One essay type question from drama with internal choice. 10 marks.

SUGGESTED READINGS

- *The Holy Bible*, Genesis, chaps. 1–4, The Gospel according to St. Luke, chaps. 1–7 and 22–4.
- John Milton, *The Doctrine & Discipline of Divorce* (Ch. I & II)
- John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire,’ *The Norton Anthology of English Literature and Progress of Satire*, in, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.
- Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
- Daniel Defoe, ‘The Complete English Tradesman’ (Letter XXII), ‘The Great Law of Subordination Considered’ (Letter IV), and ‘The Complete English Gentleman’, in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- Bonamy Dobree, *Restoration Comedy 1669-1720* (Oxford: Clarendon Press, 1924)
- Edward Burns, *Restoration Comedy: Crises of Desire and Identity* (London & Hong Kong, 1987)
- Thomas Fujimura, *The Restoration Comedy of Wit* (Princeton, Princeton UP, 1952)
- Laura Brown, *English Dramatic Form, 1660-1700* (New Haven, Yale UP, 1981)
- Christopher Hill, *Milton and the English Revolution*, (London & Boston: Faber & Faber, 1977).

GE 3: GENDER & HUMAN RIGHTS:6 CREDITS

Group A.

Unit I: History of International Human Rights Movements & Gender Movements, Conventions and Agencies/

Group B

Unit II: Human Rights Violation and their Redressal

Unit III: Literature and Human Rights.

Selected text -Mulk Raj Anand, *Untouchable*.

Group C

Unit IV: Gender Rights Violation and their Redressal

Unit V: Gender and Literature.

Selected texts-

Mahasweta Devi-- 'Draupadi'

Pattern of Questions:

Group A. Internal of 20 marks.; 05 on attendance

Group B. One long question out of two each from theoretical portion of 10 marks

One short note of 5 out of two from theory.

One long question of 10 from novel with internal choice.

Group C. One long question out of two each from theoretical portion of 10 marks

One short note of 5 out of two from theory.

One long question of 10 from novel with internal choice.

SUGGESTED READINGS:

1. Andrew Clapham, *A Very Short Introduction* (Oxford, 2016).
2. Sujata Sen (Ed), *Gender Studies* (Pearson, 2012).

AEEC1: CREATIVE WRITING: 2 CREDITSGroup A

- Unit 1. What is Creative Writing
- Unit 2. The Art and Craft of Writing
- Unit 3. Modes of Creative Writing

Group B

- Unit 4. Writing for the Media
- Unit 5. Preparing for Publication

Pattern of Questions:

Internal: 05 on attendance; 20 examination.

SUGGESTED READING:

- *Creative writing: A Beginner's Manual* by Anjana Neira Dev and Others (Delhi, 2009)

SEMESTER 4

Course Code	Credits	Course Title	Lecture Hours	Tutorial Hours
CC-8	06	18 th C British Literature		02
CC-9	06	British Romantic Literature	-	02
CC-10	06	19 th C British Literature	--	02
GE-4	06	Academic Writing & Composition	-	01
AEEC-2	02	ELT	-	-
Total in Sem II	26		-	

CC8-18TH C BRITISH LITERATURE: 6 CREDITS

Suggested background topics—the 18th century as the age of prose and reason; the Enlightenment and Neoclassicism; the mock-epic and satire; the country and the city; rise of sensibility; the rise of the periodical press and the novel as a genre.

Group A. Poetry.

Samuel Johnson, ‘London’; Gray, ‘Elegy Written in a Country Churchyard’; Blake, Introduction to *Songs of Innocence*, ‘The Lamb’, ‘The Tyger’ from *Songs of Experience*.

Group B. Drama

William Congreve, *The Way of the World*

Group C. Fictional & Non-fictional Prose

Jonathan Swift, *Gulliver’s Travels* BK.3 & 4.

Non-fictional Prose: Joseph Addison, ‘The Scope of Satire’; Daniel Defoe, ‘The Complete English Gentleman’ in *Literature and Social Order in Eighteenth-Century England*, ed Stephen Copley (London, 1984); Samuel Johnson, Essay 156 in *The Rambler* from *Selected Writings: Samuel Johnson*, ed Peter Martin (Cambridge, Mass, 2009: 194-97).

Pattern of Questions:

Internal: Congreve to be covered in internal assessment of 20 marks; 05 on attendance.

Group A. 2 long questions of 10 each from poetry; 2 short questions out of 3 of 5 marks each.

Group C.

- One essay type question with internal choice from Swift of 10 marks
- One long question from non-fictional prose of 10 marks.

SUGGESTED READINGS

- Rasselas Chapter 10; ‘Pope’s Intellectual Character: Pope and Dryden Compared’, from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol.1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

- Jonathan Swift, Preface, *A Tale of a Tub*,
- Oliver Goldsmith, ‘An Essay on the Theatre; or, A Comparison between laughing and Sentimental Comedy.’ E-text from Project Gutenberg
- Boris Ford. *From Dryden to Johnson*. The New Pelican Guide to English Literature (London: Penguin Books, 1957)
- Stephen Copley, *Literature and Social Order in Eighteenth Century England* (London: Croom Helm, 1984)

- G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth Century Britain* (Chicago & London: Chicago UP, 1996)
- Robert D. Hume, *The Development of English Drama in the Late Seventeenth Century*. (Oxford: Clarendon P, 1976).
- John Loftis, *Comedy and Society from Congreve to Fielding* (Stanford: Stanford UP, 1959).
- Chandrava Chakravarty, *Gendering the Nation: Identity Politics and the English Stage* (Orient BlackSwan, 2013).

CC9- BRITISH ROMANTIC LITERATURE: 6 CREDITS

Backgrounds to Romantic, Victorian poetry—trends, traditions and techniques and a general overview of poets and their works. Social, political and intellectual developments and their impact on literature. Suggested topics are: reason & imagination; conceptions of man and nature; literature & revolution; the gothic; dramatic monologue, utilitarianism; victorian novel and the novelist in society; faith and doubt; marriage and sexuality.

Group A. Poetry

William Wordsworth- 'Tintern Abbey'; Ode on Intimations of Immortality

S.T. Coleridge- 'Kubla Khan,' Christabel I

P.B. Shelley- 'Ode to the West Wind', Ozymandias

John Keats— 'Ode on a Grecian Urn', Ode to Autumn

Group B: Fiction & Non-fiction:

Charles Lamb- Dream Children, The Superannuated Man

William Hazlitt- 'On the Love of the Country' from *Selected Essays* as edited by Geoffrey Keynes (London: Nonsuch Press, 1930).

Horace Walpole-*The Castle of Otranto*

Pattern of Questions:

Internal: 20 on Novel; 05 on attendance

Group A. Two long essay type question out of three of 10 marks.

Two short questions/reference to context or a combination of both out of four to be set from poems not included in the long questions.

Group B. One long questions of 10 & 2 short questions of 5 from non-fiction.

SUGGESTED READINGS

- William Wordsworth, 'Preface to *Lyrical Ballads*', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
- John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–78.
- Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
- Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.
- M.H. Abrams, *Natural Supernaturalism* (NY & London: WW Norton & Company, 1971)
- Marilyn Gaull *English Romanticism: The Human Context* (NY & London: WW Norton & Company, 1988)
- M. H. Abrams *The Mirror and the Lamp* (Oxford: OUP, 1972)
- W. J. Bate *From Classic to Romantic* (Harvard, Mass.: Harvard UP, 2013 ed)
- M. H. Abrams, ed. *English Romantic Poets: Modern Essays in Criticism* (Oxford: OUP, 1975)
- Harold Bloom, ed. *Romanticism and Consciousness* (NY & London: WW Norton & Comp, 1970)
- Harold Bloom *The Visionary Company* (Garden City, NY: Doubleday 1961)
- Julia Prewitt Brown, *A Reader's Guide to the Nineteenth Century English Novel* (NY & London: Macmillan, 1985)
- Louis Cazamian, *The Social Novel in England, 1830-50: Dickens, Disraeli, Mrs. Gaskell, Kingsley*, trans. Martin Fido (1903)
- David Cecil, *Early Victorian Novelists: Essays in Reevaluation* (Michigan: Bobbs-Merrill, 1935)
- Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832-1867* (Chicago: U of Chicago P, 1985)

CC10: 19TH CENTURY BRITISH LITERATURE

Historical Background: Utilitarianism; The 19th Century Novel; Marriage and Sexuality; The Writer and Society; Faith and Doubt; The Dramatic Monologue

Group A. Poetry

Tennyson- 'Ulysses'; 'The Lady of Shalott'

Robert Browning - 'My Last Duchess'; 'The Last Ride Together'

Christina Rossetti -- 'The Goblin Market'

Matthew Arnold- Dover Beach

Group B. Novel

Jane Austen - *Pride and Prejudice*

Charles Dickens—*Oliver Twist*

Group C. Non-fictional Prose:

Arnold –‘Modern Elements in Literature’

Darwin- ‘Introduction’. *Origin of Species* (TEXT PROVIDED, Courtesy Project Gutenberg)

Carlyle- *Heroes and Hero Worship*, Lecture III, ‘The Hero as Poet’ (only the portion on Shakespeare)

Pattern of Questions:

Internal 20 on Dickens; 05 on attendance

Group A. One long ques of 10 marks with internal choice from Austen.

Group B. Two long questions of 10 marks each out of four.

Two reference to context of 5 marks each out of three

Group C. One long question of 10 marks out of 2.

SUGGESTED READINGS

1. Karl Marx and Friedrich Engels, ‘Mode of Production: The Basis of Social Life’, ‘The Social Nature of Consciousness’, and ‘Classes and Ideology’, in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
 2. Charles Darwin, ‘Natural Selection and Sexual Selection’, in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
 3. John Stuart Mill, ‘The Subjection of Women’ in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.
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[ENCLOSED TEXT OF DARWIN]

INTRODUCTION.

When on board H.M.S. 'Beagle,' as naturalist, I was much struck with certain facts in the distribution of the inhabitants of South America, and in the geological relations of the present to the past inhabitants of that continent. These facts seemed to me to throw some light on the origin of species—that mystery of mysteries, as it has been called by one of our greatest philosophers. On my return home, it occurred to me, in 1837, that something might perhaps be made out on this question by patiently accumulating and reflecting on all sorts of facts which could possibly have any bearing on it. After five years' work I allowed myself to speculate on the subject, and drew up some short notes; these I enlarged in 1844 into a sketch of the conclusions, which then seemed to me probable: from that period to the present day I have steadily pursued the same object. I hope that I may be excused for entering on these personal details, as I give them to show that I have not been hasty in coming to a decision.

My work is now nearly finished; but as it will take me two or three more years to complete it, and as my health is far from strong, I have been urged to publish this Abstract. I have more especially been induced to do this, as Mr. Wallace, who is now studying the natural history of the Malay archipelago, has arrived at almost exactly the same general conclusions that I have on the origin of species. Last year he sent to me a memoir on this subject, with a request that I would forward it to Sir Charles Lyell, who sent it to the Linnean Society, and it is published in the third volume of the Journal of that Society. Sir C. Lyell and Dr. Hooker, who both knew of my work—the latter having read my sketch of 1844—honoured me by thinking it advisable to publish, with Mr. Wallace's excellent memoir, some brief extracts from my manuscripts.

This Abstract, which I now publish, must necessarily be imperfect. I cannot here give references and authorities for my several statements; and I must trust to the reader reposing some confidence in my accuracy. No doubt errors will have crept in, though I hope I have always been cautious in trusting to good authorities alone. I can here give only the general conclusions at which I have arrived, with a few facts in illustration, but which, I hope, in most cases will suffice. No one can feel more sensible than I do of the necessity of hereafter publishing in detail all the facts, with references, on which my conclusions have been grounded; and I hope in a future work to do this. For I am well aware that scarcely a single point is discussed in this volume on which facts cannot be adduced, often apparently leading to conclusions directly opposite to those at which I have arrived. A fair result can be obtained only by fully stating and balancing the facts and arguments on both sides of each question; and this cannot possibly be here done.

I much regret that want of space prevents my having the satisfaction of acknowledging the generous assistance which I have received from very many naturalists, some of them personally unknown to me. I cannot, however, let this

opportunity pass without expressing my deep obligations to Dr. Hooker, who for the last fifteen years has aided me in every possible way by his large stores of knowledge and his excellent judgment.

In considering the Origin of Species, it is quite conceivable that a naturalist, reflecting on the mutual affinities of organic beings, on their embryological relations, their geographical distribution, geological succession, and other such facts, might come to the conclusion that each species had not been independently created, but had descended, like varieties, from other species. Nevertheless, such a conclusion, even if well founded, would be unsatisfactory, until it could be shown how the innumerable species inhabiting this world have been modified, so as to acquire that perfection of structure and coadaptation which most justly excites our admiration. Naturalists continually refer to external conditions, such as climate, food, etc., as the only possible cause of variation. In one very limited sense, as we shall hereafter see, this may be true; but it is preposterous to attribute to mere external conditions, the structure, for instance, of the woodpecker, with its feet, tail, beak, and tongue, so admirably adapted to catch insects under the bark of trees. In the case of the misseltoe, which draws its nourishment from certain trees, which has seeds that must be transported by certain birds, and which has flowers with separate sexes absolutely requiring the agency of certain insects to bring pollen from one flower to the other, it is equally preposterous to account for the structure of this parasite, with its relations to several distinct organic beings, by the effects of external conditions, or of habit, or of the volition of the plant itself.

The author of the 'Vestiges of Creation' would, I presume, say that, after a certain unknown number of generations, some bird had given birth to a woodpecker, and some plant to the misseltoe, and that these had been produced perfect as we now see them; but this assumption seems to me to be no explanation, for it leaves the case of the coadaptations of organic beings to each other and to their physical conditions of life, untouched and unexplained.

It is, therefore, of the highest importance to gain a clear insight into the means of modification and coadaptation. At the commencement of my observations it seemed to me probable that a careful study of domesticated animals and of cultivated plants would offer the best chance of making out this obscure problem. Nor have I been disappointed; in this and in all other perplexing cases I have invariably found that our knowledge, imperfect though it be, of variation under domestication, afforded the best and safest clue. I may venture to express my conviction of the high value of such studies, although they have been very commonly neglected by naturalists.

From these considerations, I shall devote the first chapter of this Abstract to Variation under Domestication. We shall thus see that a large amount of hereditary modification is at least possible, and, what is equally or more important, we shall see how great is the power of man in accumulating by his Selection successive slight variations. I will then pass on to the variability of species in a state of nature; but I shall, unfortunately, be compelled to treat this subject far too briefly, as it can

be treated properly only by giving long catalogues of facts. We shall, however, be enabled to discuss what circumstances are most favourable to variation. In the next chapter the Struggle for Existence amongst all organic beings throughout the world, which inevitably follows from their high geometrical powers of increase, will be treated of. This is the doctrine of Malthus, applied to the whole animal and vegetable kingdoms. As many more individuals of each species are born than can possibly survive; and as, consequently, there is a frequently recurring struggle for existence, it follows that any being, if it vary however slightly in any manner profitable to itself, under the complex and sometimes varying conditions of life, will have a better chance of surviving, and thus be NATURALLY SELECTED. From the strong principle of inheritance, any selected variety will tend to propagate its new and modified form.

This fundamental subject of Natural Selection will be treated at some length in the fourth chapter; and we shall then see how Natural Selection almost inevitably causes much Extinction of the less improved forms of life and induces what I have called Divergence of Character. In the next chapter I shall discuss the complex and little known laws of variation and of correlation of growth. In the four succeeding chapters, the most apparent and gravest difficulties on the theory will be given: namely, first, the difficulties of transitions, or in understanding how a simple being or a simple organ can be changed and perfected into a highly developed being or elaborately constructed organ; secondly the subject of Instinct, or the mental powers of animals, thirdly, Hybridism, or the infertility of species and the fertility of varieties when intercrossed; and fourthly, the imperfection of the Geological Record. In the next chapter I shall consider the geological succession of organic beings throughout time; in the eleventh and twelfth, their geographical distribution throughout space; in the thirteenth, their classification or mutual affinities, both when mature and in an embryonic condition. In the last chapter I shall give a brief recapitulation of the whole work, and a few concluding remarks.

No one ought to feel surprise at much remaining as yet unexplained in regard to the origin of species and varieties, if he makes due allowance for our profound ignorance in regard to the mutual relations of all the beings which live around us. Who can explain why one species ranges widely and is very numerous, and why another allied species has a narrow range and is rare? Yet these relations are of the highest importance, for they determine the present welfare, and, as I believe, the future success and modification of every inhabitant of this world. Still less do we know of the mutual relations of the innumerable inhabitants of the world during the many past geological epochs in its history. Although much remains obscure, and will long remain obscure, I can entertain no doubt, after the most deliberate study and dispassionate judgment of which I am capable, that the view which most naturalists entertain, and which I formerly entertained—namely, that each species has been independently created—is erroneous. I am fully convinced that species are not immutable; but that those belonging to what are called the same genera are lineal descendants of some other and generally extinct species, in the same manner

as the acknowledged varieties of any one species are the descendants of that species. Furthermore, I am convinced that Natural Selection has been the main but not exclusive means of modification.

GE 4: ACADEMIC WRITING & COMPOSITION: 6 CREDITS

1. Introduction to the Writing Process
2. The Mechanics of Writing
3. Academic Writing: Text Structures
4. Critical Thinking: Syntheses, Analyses and Evaluation
5. Writing in One's Own Words: Summarizing and Paraphrasing
6. Citation and documentation as per current MLA style.
7. Editing for Style

Pattern of Questions:

Internal of 20 marks on Citation & documentation; 05 on attendance.

10 marks allotted to each of the following: 1&2; 3;4;5;7.

SUGGESTED READINGS:

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

AEEC2: ENGLISH LANGUAGE TEACHING: 2CREDITS

1. Knowing the Learners
 - i. Characteristics of a Good Language Learner
 - ii. Factors behind Success/Failure behind Language Learning
3. Teaching and Learning Basic Language skills
 - i. Listening, Speaking, Reading and Writing- Basics of Skill Development
4. Approaches and Methods of English Language Teaching
 - i. Grammar-Translation Method
 - ii. Direct Method
 - iii. Communicative Approach
5. Materials for Language Teaching
 - i. Materials for Teaching Four language Skills (LSRW)
 - ii. Using the Textbook
 - iii. Using authentic Materials
 - iv. Using Teaching Aids

Evaluation modalities

- i. Attendance- 5
- ii. End-semester examination- 20

N.B. The examination and evaluation will be conducted by the colleges.

SUGGESTED READINGS:

Larsen-Freeman, Daine. 1986. *Techniques and Principles in Language Teaching*. Oxford:Oxford University Press.

Nagaraj, Geetha. 2010. *English Language Teaching*. New Delhi: Orient BlackSwan

Richards, J C and Rodgers, T S. 2001. *Approaches and Methods in Language Teaching*. 2nd ed. Cambridge: Cambridge University Press.

SEMESTER 5

Course Code	Credits	Course Title	Lecture Hours	Tutorial Hours
CC-11	06	Women's Writing	-	02
CC-12	06	Early 20 th c British Literature	-	02

DCE-1	06	Old English Literature, Philology, Rhetoric & Prosody	-	02
DCE-2	06	Literary Types & Terms	-	02
Total in Sem II	24		-	

CC 11: WOMEN'S WRITING: 6 CREDITS

Background study:

The Confessional Mode in Women's Writing

Sexual Politics

Race, Caste and Gender

Social Reform and Women's Rights

Group A: Poetry

Emily Dickinson- 'I cannot live with you'

Sylvia Plath - 'Daddy', 'Lady Lazarus'

Eunice De Souza 'Advice to Women', 'Bequest'

Group B. Fiction

Jean Rhys—*The Wide Sargasso Sea*

Charlotte Perkins Gilman- 'The Yellow Wallpaper'

Katherine Mansfield - 'Bliss'

Group C: Non-fiction

1. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.

2. Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in Pandita Ramabai *Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

3. Rassundari Debi, excerpts from *Amar Jiban* in Susie Tharu & K. Lalita eds. *Women's Writing in India*. Vol 1.

Pattern of Questions:

Internal of 20 on Mary Wollstonecraft; 05 on attendance

Group A. One long ques of 10 marks out of two; two reference to context out of three of 5 marks each.

Group B. One long question from Jean Rhys of 10 marks with internal choice; one short question of 10 marks out of two on short fiction.

Group C. One long ques of 10 marks out of two.

SUGGESTED READINGS:

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

CC12: EARLY 20TH CENTURY BRITISH LITERATURE: 6 CREDITS

Background Readings:

Modernism, Post-modernism and non-European Cultures

The Women's Movement in the Early 20th Century

Psychoanalysis and the Stream of Consciousness

The Uses of Myth

The Avant Garde

Group A. Poetry

W.B. Yeats 'Lake Isle of Innisfree', 'Sailing to Byzantium'

T.S. Eliot 'The Love Song of J. Alfred Prufrock', Preludes,

Owen- Spring Offensive

Rupert Brooke- Peace

W.H.Auden- Musée des Beaux Arts

Group B. Fiction

Joseph Conrad- *Heart of Darkness*.

D.H. Lawrence- *Sons and Lovers*

Virginia Woolf- *To the Lighthouse*

Pattern of questions: Internal of 20 marks on D.H.Lawrence; 05 on attendance.

Group A. Two long question out of four of 10 marks each; two reference to context out of three of 5 marks each.

Group B. Two long questions of 10 marks each from novels with internal choice from each.

SUGGESTED READINGS:

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. S tephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

DCE 1: OLD ENGLISH LITERATURE, PHILOLOGY, RHETORIC & PROSODY: 6 CREDITS

Group A. Old English Literature:

- Old English Poetry- Background of the age, culture, structure of the epic, style, theme. A passage from *Beowulf*. The idea is to use an extract and from there work into the context and analyze how that shapes the writing.
- Non-epic, secular, elegiac poetry, theme, style, social picture, language, style : *Deor's Lament*
- Christian poetry- Caedmon's hymn; Cynewulf, *Dream of the Rood* (see appendix I)
- Old English Prose - An overview

Group B. Philology:

Unit I. Growth and Structure of English Language

● Indo-European family of Languages, Grimm's Law, Latin, Greek, Scandinavian, French influences, Native Resources, Impact of the Bible, Influence of Shakespeare, American Influence, Philological notes.

● The following topics will be covered for short notes: Pre-Christian Latin loans; Scandinavian war & law terms; hybridism; Johnsonese; monosyllabism; back-formation; free and fixed compounds; French law terms; assimilation; ing-ending; s-ending.

● Word notes

Unit II. Growth & Structure of Indian English (Only word notes)

- Loan words
- Loan translations
- Hybrids
- Adaptations
- Diffusions

Students will be asked to write philological notes on the following Indian words: pen, guru, lathicharge, tiffin-box, military hotel, 420, communal, out of station, batchmate, match box.

SUGGESTED READINGS

David Daiches- *History of English Literature* (Vol 1)

Otto Jespersen- *Growth & Structure of the English Language*

C.L. Wren—*The English Language*

A.C. Baugh—*A History of the English Language*

J.B. Greenough & G.L. Kittredge—*Words and their Ways in English Speech*

H. Yule & A.C. Burnell- *Hobson-Jobson: A Glossary...*

J. Sethi—*Standard English & Indian Usage*

Group C. Rhetoric & Prosody

SUGGESTED READING:

A Handbook of Rhetoric and Prosody by Jaydip Sarkar & Anindya Bhattacharya (OrientBlackswan, 2017).

Pattern of Questions:

Internal of 20 on Rhetoric & Prosody; 05 on attendance

Group A. One long questions of 10 marks out of three.

Group B. One long question of 10 marks out of two.

Four short notes out of six of 5 marks each.

Four word notes out of six of 2.5 marks each.

DCE2. LITERARY TYPES & TERMS: 6 CREDITS

Group A. Literary types to be covered:

- Tragedy
- Comedy
- Novel

SUGGESTED READINGS:

- Aristotle. *Poetics*. Edited and translated by Stephen Halliwell. Loeb Classical Library 199.(Cambridge, Mass.: Harvard University Press, 1995.)
- Bayley, John. *Shakespeare and Tragedy*. (London: Routledge and Kegan Paul, 1981)
- Kelly, Henry Ansgar. *Ideas and Forms of Tragedy from Aristotle to the Middle Ages* (Cambridge, U.K.: Cambridge University Press, 1993).
- ———. *Tragedy and Comedy from Dante to Pseudo-Dante*. (Berkeley: University of California Press, 1989.)
- Nelson, T. G. A. *Comedy: An Introduction to the Theory of Comedy in Literature, Drama, and Cinema*. (New York: Oxford University Press, 1990.)
- Steiner, George. *The Death of Tragedy*. (New York: Knopf, 1961. Reprint, with new foreword, New York: Oxford University Press, 1980.)
- Williams, Raymond. *Modern Tragedy*. (London: Chatto and Windus, 1966. Reprint, with new afterword, London: Verso, 1979.)
- Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Berkeley: U of California P, 2001)
- David Lodge, *The Art of Fiction* (London: Vintage, 1992)
- Stephen Hazell ed, *The English Novel: Development in Criticism since Henry James (A Casebook)*, (London: Macmillan, 1978)

Group B . Literary Terms:

Terms related to Poetry—lyric, ballad, blank verse, caesura, carpe diem, heroic couplet, epic, mock-epic, ode, sonnet, elegy, pastoral, refrain.

[SUGGESTED READINGS:]

[M.H. Abrams—*A Glossary of Literary Terms*

John Lennard—*The Poetry Handbook*]

Terms related to Drama—*anagnorisis, aside, antagonist, catastrophe, antihero, catharsis, chorus, conflict, climax, denouement, dramatic irony, hamartia, hubris, masque, peripety, three unities.*

[SUGGESTED READINGS:]

Wilfred L. Guerian—*A Handbook of Critical Approaches to Literature*

Patricia Waugh—*Literary Theory and Criticism*]

Terms related to Fiction—*bildungsroman, character (flat, static, round, dynamic, stock), point of view, gothic novel, epistolary technique, picaresque & picaresque, plot and subplot, setting, omniscient narrator, first person narrator, stream of consciousness.*

[SUGGESTED READINGS:]

M.H. Abrams—*A Glossary of Literary Terms*

Patricia Waugh—*Literary Theory and Criticism*]

Pattern of Questions:

Internal of 20 on Comedy; 05 on attendance

One long question of 10 from Tragedy with internal choice.

One long question of 10 from Novel with internal choice.

6 short notes of 5 marks each from literary terms, taking two from each genre.

SEMESTER 6

Course Code	Credits	Course Title	Lecture Hours	Tutorial Hours
CC-13	06	Modern European Drama		02
CC-14	06	Postcolonial Literature	-	02
DCE-3	06	Literary Criticism	-	02
DCE-4	06	Partition Literature	-	02

Total in Sem II	24		-	
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CC13: MODERN EUROPEAN DRAMA: 6 CREDITS

Background Reading:

Politics, Social Change and the Stage

Text and Performance

European Drama: Realism and Beyond

Tragedy and Heroism in Modern European Drama

The Theatre of the Absurd

Plays:

1. Henrik Ibsen- *A Doll's House*
2. Bertolt Brecht -*The Good Woman of Szechuan*
3. Samuel Beckett -*Waiting for Godot*
4. Eugene Ionesco- *Rhinoceros*

Pattern of Questions:

A class presentation of 20 marks from background; 05 on attendance

Four long questions each of 10 marks from the plays with internal choice from each play.

Two short questions out of four of 5 marks each.

SUGGESTED READINGS:

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

CC14: POSTCOLONIAL LITERATURE: 6 CREDITS

Background study—decolonization, globalization and literature; literature and identity Politics; writing for the new world; region, race and gender; postcolonial literatures and gestion of form.

Group A.

Pablo Neruda-- ‘Tonight I can Write’;‘The Way Spain Was’

Derek Walcott --‘A Far Cry from Africa’;‘Names’

David Malouf --‘Revolving Days’;‘Wild Lemons’

Mamang Dai --‘Small Towns and the River’;‘The Voice of the Mountain’

Group B. Fiction

Novels:

Chinua Achebe—*Things Fall Apart*

Gabriel Garcia Marquez-- *Chronicle of a Death Foretold*

Short Fiction:

Bessie Head ‘The Collector of Treasures’

Ama Ata Aidoo ‘The Girl who can’

Grace Ogot ‘The Green Leaves’

Pattern of Questions:

Internal of 20 marks on Marquez; 05 on attendance

Group A. Two long questions of 10 each out of four.

Two short questions out of four of 5 each.

Group B. One long question of 10 from novel with internal choice.

One long question of 10 out of two from short fiction

SUGGESTED READINGS

- Franz Fanon, ‘The Negro and Language’, in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
- Ngugi wa Thiong’o, ‘The Language of African Literature’, in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
- Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia*

Marquez: New Readings, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

DCE 3. LITERARY CRITICISM: 6 CREDITS

Topics for Background Reading:

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics' Interpretations

Texts for detailed study:

Group A.

William Wordsworth: Preface to the *Lyrical Ballads* (1802)

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

Group B,

Virginia Woolf: Modern Fiction

T.S. Eliot: "Tradition and the Individual Talent" 1919; "The Function of Criticism" 1920

Group C.

I.A. Richards: *Principles of Literary Criticism*, Chapters 1,2 and 34 (London 1924) and *Practical Criticism* (London, 1929)

Group D.

Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)

Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995.

Pattern of Questions:

Internal 20 on critical appreciation of a poem/prose piece; 05 on attendance.

Long questions of 10 out of two from each group.

Two short notes out of four of 5 each.

SUGGESTED READINGS:

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

DCE 4: PARTITION LITERATURE: 6 CREDITS

Background Study: Colonialism, Nationalism, and the Partition, Communalism and Violence, Homelessness and Exile, Women in Partition

Group A. Poetry

1. Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
2. Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
3. Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

Group B. Novel

1. Khuswant Singh—*Train to Pakistan*
2. Intizar Husain --*Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).

Group C. Short Fiction

3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.

Pattern of Questions:

Internal: 20 on *Basti*; 05 on attendance

Group A. One long question of 10 out of three.

Group B. To long questions of 10 each from two novels with internal choice from each.

Group c. Two long questions of 10 each out of three from short stories.

SUGGESTED READINGS

- Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
- Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
- Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Films

- Garam Hawa (dir. M.S. Sathyu, 1974).
- Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).
- Subarnarekha (dir. Ritwik Ghatak, 1965)