

DEPARTMENT OF ENGLISH**RABINDRANATH TAGORE UNIVERSITY****SYLLABI FOR UNDERGRADUATE COURSE (FYUP)
(AS PER NEP 2020)**

(w.e.f. August 2023)

ENGLISH**COURSE STRUCTURE**

SEMESTER	CATEGORY OF COURSE	HONOURS	CREDITS
I	MAJOR-1	Poetry	4
	MINOR -1	Poetry: Concepts and Elements	4
	GE/MD -1	-----	3
	SEC- 1	Skill Enhancement in English-I	3
	AECC- 1	English Language Proficiency 1	2
	VAC -1	-----	2
	VAC -2	-----	2
		Total Credits	20
II	CATEGORY OF COURSE	HONOURS	CREDITS
	MAJOR-2	DRAMA: 16 th and 17 th Century	4
	MINOR- 2	Key Concepts In Drama	4
	SEC -2	Skill Enhancement in English-II	3
	GE/MD -2	---	3
	AECC- 2	---	2
	VAC- 3	-----	2
	VAC -4	-----	2
		Total Credits	20

	CATEGORY OF COURSE	HONOURS	CREDITS
III	MAJOR-3	History of English Literature: Medieval to Renaissance	4
	MAJOR-4	Writings from Medieval to Renaissance	4
	MINOR -3	Indian Writing in English-I (Poetry)	4
	SEC 3	Skill Enhancement in English-III	3
	GE/MD		3
	AECC 3	---	2
			Total Credits
	CATEGORY OF COURSE	HONOURS	CREDITS
IV	MAJOR-5	History Of English Literature: Restoration To Augustan Age	4
	MAJOR-6	Writings From Restoration To Augustan	4
	MAJOR-7	Rhetoric & Prosody	4
	MINOR -4	Indian Writing in English-II (Drama & Fiction)	4
	AECC 4	---	2
		SUMMER INTERNSHIP	
		Total Credits	20
	CATEGORY OF COURSE	HONOURS	CREDITS
V	MAJOR-8	History of English Literature: Romantic to Victorian	4
	MAJOR-9	Writings of from Romantic to Victorian	4
	MAJOR-10	Literary Criticism-I (Traditional)	4

	MAJOR-11	Life Writings: Biographies, Memoirs & Letters	4
	MINOR -5	American English-I (Poetry)	4
		Total Credits	20
VI	CATEGORY OF COURSE	HONOURS	CREDITS
	MAJOR-12	History of English Literature: Modernism	4
	MAJOR-13	Writings from Modern Period	4
	MAJOR-14	Literary Criticism-II (Twentieth Century)	4
	MAJOR-15	Indian Classical Literature	4
	MINOR -6	American English-II (Drama & Fiction)	4
		Total Credits	20

ENGLISH (ENG)**DISCIPLINE SPECIFIC CORE (DSC): MAJOR (MAJ)****DISCIPLINE SPECIFIC ELECTIVE (DSE): MINOR (MIN)****SEMESTER I**

- DSC 1: Poetry
- DSE 1: Poetry: Concepts and Elements (Minor I)
- SEC-I- Skill Enhancement in English-I
- AECC-I- English Language Proficiency 1

SEMESTER II

- DSC 2: Drama: 16th and 17th Century
- DSE 2: Key concepts in Drama (Minor II)
- SEC-II- Skill Enhancement in English-II

SEMESTER III

- DSC 3: History of English Literature: Medieval to Renaissance
- DSC 4: Writings from Medieval to Renaissance
- DSE 3: Indian Writing in English-I (Poetry)[Minor III]
- SEC-III- Skill Enhancement in English-III

SEMESTER IV

- DSC 5: History Of English Literature: Restoration To Augustan Age
- DSC 6: Writings From Restoration To Augustan
- DSC 7: Rhetoric & Prosody
- DSE 4: Indian Writing in English-II (Drama & Fiction) [Minor IV]

SEMESTER V

- DSC 8: History of English Literature: Romantic to Victorian
- DSC 9: Writings of from Romantic to Victorian
- DSC 10: Literary Criticism-I (Traditional)
- DSC 11: Life Writings: Biographies, Memoirs & Letters
- DSE 5: American English-I (Poetry) [Minor]

SEMESTER VI

- DSC 12: History of English Literature: Modernism
- DSC 13: Writings from Modern Period
- DSC 14: Literary Criticism-II (Twentieth Century)
- DSC 15: Indian Classical Literature
- DSE 6: American English-II (Drama & Fiction) [Minor]

SEMESTER VII

SEMESTER VIII

DETAILED SYLLABUS

SEMESTER I

SEMESTER I
DISCIPLINE SPECIFIC CORE (DSC)
(MAJOR)

Course Title: POETRY

Course Code : MAJ-ENG- 1.1

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

- The primary objective of this course is to provide students with a comprehensive understanding of the historical development and evolution of poetry.
- The course will introduce students to the essential literary works.
- By examining the social, political, and cultural contexts that shaped these literary works, students will gain insight into the unique aspects of poetry and its role in reflecting and shaping society.

Learning Outcomes

- Develop an understanding of poems from 15th to 20th century.
 - Appraisal of different types of poems.
 - Identification of the type of society through specific poems of the age.
 - Develop a critical eye for technique, structure, meter and tone of the poems.
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- **Lyric:** ‘Do Not Go Gentle Into That Goodnight’- Dylan Thomas; ‘Dover Beach’- Mathew Arnold.
 - **Spenserian sonnet:** Selections from Amoretti: Sonnet LXVII ‘Like as huntsman...’; Sonnet LVII ‘Sweet Warrior...’;
 - **Elegy:** ‘Elegy Written In A Country Churchyard’-Thomas Grey; ‘In Memoriam’ (1 to 9 sections)- Tennyson.
 - **Ode:** ‘Ode to a Nightingale’- Keats; ‘Ode to the West Wind’- P. B. Shelley;
 - **Blank Verse:** ‘Tintern Abbey’- Wordsworth; ‘The Second Coming’- W. B. Yeats.
 - **Epic:** ‘Paradise Lost’- Book 1—Milton
 - **Dramatic Monologue:** ‘My Last Duchess’-Robert Browning; Ulysses- Tennyson
 - **Allegory:** ‘The Faerie Queene’ (Book 1, Canto 1)- Edmund Spenser; ‘Invocation’- *Paradise Lost*- Milton
 - **Heroic Couplet:** ‘The Rape of the Lock’- Alexander Pope; ‘The Wife of Bath’s Tale’- Chaucer
 - **Free Verse:** ‘The Negro Speaks of Rivers’—L. Hughes; ‘Obituary’- A. K. Ramanujan

**DISCIPLINE SPECIFIC ELECTIVE (DSE)
(MINOR)**

Course Title: Poetry: Concepts And Elements

Course Code : MIN-ENG- 1.1

Nature of Course : Minor

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

- The objective of this course is to introduce the music and quaintness of the English sounds and vocabulary of the earliest period in English literary history to the students to enable them to have a historical perspective of the developments over the centuries
- Analyze the various elements of poetry, such as diction, tone, form, genre, imagery, figures of speech, etc.

Learning Outcomes

- Understand the common techniques underlying free verse and traditional forms of poetry
- Identify personal experiences that can be used when writing poems
- Understand the basic terminology and practical elements of poetry.

Topics

- Lyric
- Spenserian sonnet
- Elegy
- Ode
- Blank Verse
- Epic
- Ballad
- Dramatic Monologue
- Allegory
- Heroic Couplet
- Free Verse.

SKILL ENHANCEMENT COURSE (SEC)

Course Title: Skill Enhancement In English-I

Course Code : SEC-ENG- 1.1

Nature of Course : SEC

Total Credits : 3

Distribution of Marks: 60 (End -Sem) +15 (Sessional)

Objectives

To build creative writing skills of the students.

To inculcate practical skills in students by mapping their creative talent.

Learning Outcomes

Students will be able to be sensible to the texture of literary language.

Students will develop crafts in creative writing.

Students will be able to induce an understanding of the relationship between an individual and society.

Students will be able to develop a sense of expressing themselves through poetry and short story.

Section 1

Unit 1: *Creative Writing*

a) What is Creative Writing?

b) Types of Writing – expository, descriptive, persuasive and narrative

Unit 2: The art and craft of writing-characteristics of good writing

Unit 3: Poetry- figurative language, imagery, sensory details, rhyme, repetition, lyric, ballad, ode, sonnet and epic.

Unit 4: Short story-theme, point of view, character, setting and plot.

Section 2

Unit 5: Gift of the Magi- O' Henry; Solitary Reaper- William Wordsworth.

ABILITY ENHANCEMENT COMPULSORY COURSE-I
(B.A / B. Sc / B.Com)

Course Title: English Language Proficiency-I

Course Code : AECC-ENG- 1.1

Nature of Course : AECC

Total Credits : 2

Distribution of Marks: 40 (End -Sem) +10 (Sessional)

Objectives

- The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions.
- The present course hopes to address some of these aspects through an interactive mode of teaching learning process and by focusing on various dimensions of communication skills.
- It'll also help the students to learn the language of communication, such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-making etc.

Learning Outcomes

- After studying this course, students will find a difference in their personal and professional interactions.
- This course aims at addressing the importance of communication skills through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills.
- It will also enable the students to commit fewer errors while organizing, structuring and writing sentences as the course focuses on improving the grammatical skills of the students.

Unit 1- INTRODUCTION

(Marks: 15)

- a. Elements of Communication Process
- b. Communication Cycle
- c. Barriers of Communication

Unit 2

(Marks: 15)

- a. Types of Communication
- b. 7 C's of Communication
- c. Strategies for Effective Communication.

Unit 3- SPEAKING

(Marks: 15)

- a. Monologue
- b. Dialogue
- c. Interview

Unit 4- READING AND UNDERSTANDING

(Marks: 15)

- a. Summary
- b. Paraphrasing
- c. Comprehension
- d. Précis Writing

Unit 5-WRITING

(Marks: 20)

- a. Report Writing
- b. Letter Writing
- c. Paragraph Building
- d. Grammar
 - i. Phrasal Verbs and Idioms
 - ii. Uses of Tenses
 - iii. Articles
 - iv. Active and Passive Voice
 - v. Comparative and Superlative
 - vi. Determiners

Recommended Readings:

- Jeremy Butterfield (ed.) *Oxford A-Z of English Usage*, OUP, 2007.
- N.D. Turton and J.B. Heaton, *Longman Dictionary of Common Errors*, Longman, 1998.
- SR Inthira and V. Saraswathi, *Enrich Your English*, OUP, 1997

DETAILED SYLLABUS

SEMESTER II

SEMESTER II
DISCIPLINE SPECIFIC CORE (DSC)
(MAJOR)

Course Title: DRAMA: 16th and 17th CENTURY

Course Code : MAJ-ENG- 2.1

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

- This course seeks to introduce the students to British Drama in terms of the context, the form, the stage, etc
- The selected texts will also help students in exploring the British society, culture and politics

Learning Outcomes

- On completion of the course, the students are expected to be in a position to appreciate the state of affairs as has prevailed in Britain during the 16th and 17th century.
- The students, through an engagement with the selected texts, will also gain an understanding of the British life and society in their wider historical context.

- *Everyman*
- *Othello*- Shakespeare
- *Doctor Faustus*- Marlowe
- *The White Devil*- Webster
- *The Volpone*- Ben Jonson

**DISCIPLINE SPECIFIC ELECTIVE (DSE)
(MINOR)**

Course Title: Key Concepts In Drama

Course Code : MIN-ENG- 2.1

Nature of Course : Minor

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional

Objectives

- The quaint systems and structures of the medieval English developed rather quickly during the 16th and 17th centuries.
- Identify and explain the formal and literary features of each genre..

Learning Outcomes

- Comprehend the significance of Elizabethan literature and the writers belonged and its impact on literary works produced world over.
- Evaluate the significance of the socio-political and historical events which shaped the perspective of the Elizabethan Age
- Gain insight into the age of Shakespeare and the uniqueness of Shakespearean creative output

Topics

- Miracle plays
- Mystery plays
- Morality plays
- Marlowe and The University Wits
- Shakespearean drama
- Comedy of Humours
- Comedy of Manners
- Aristotle's Poetics
- Jacobean drama-Revenge tragedy
- Black Comedy
- Epic Theatre
- Tragic-comedy

SKILL ENHANCEMENT COURSE (SEC)

Course Title: Skill Enhancement In English-II

Course Code : SEC-ENG- 2.1

Nature of Course : SEC

Total Credits : 3

Distribution of Marks: 60 (End -Sem) +15 (Sessional)

Objectives

To build creative writing skills of the students.

To inculcate practical skills in students by mapping their creative talent.

Learning Outcomes

Students will be able to develop a sense of expressing themselves through essays and plays.

Students will be able to be sensible to the texture of literary language.

Students will develop crafts in creative writing.

Students will be able to induce an understanding of the relationship between an individual and society.

Section 1

Unit 1: Literary terms: Plot, characterization, dialogue, monologue, soliloquy, irony, metaphor, simile, metonymy, alliteration

Unit 2: Drama- Tragedy and Comedy

Unit 3: Prose- essay, periodicals, articles.

Section 2

Unit 4: Reading Literature

- Shakespeare's *Hamlet*
- Shakespeare's *As You Like It*
- Francis Bacon's 'Of Studies'

DETAILED SYLLABUS

SEMESTER III

SEMESTER III
DISCIPLINE SPECIFIC CORE (DSC)
(MAJOR)

Course Title: History Of English Literature: Medieval To Renaissance

Course Code : MAJ-ENG- 3.1

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

- To acquaint the students with the historical background from Medieval to Renaissance period.
- Comprehend the significance of Renaissance literature, writers and its impact on literary works.
- To trace the origin and development of English drama through miracle and morality plays and the plays of University Wits.

Learning Outcomes

- Develop an understanding of the evolution of English Literature, the concept, causes and impact of Renaissance.
- Explain how socio-historical factors have influenced individual texts and how individual texts are representative of their age.
- Develop an acquaintance with major religious, political and social movements of the period and their influence on English Literature.

Topics:

Medieval Romances: the late 12th century trouvère Jean Bodel's division of these romances--the 'matter of France', the 'matter of Rome' and the 'matter of England' (the 'matter of England' to be studied with particular reference to *Sir Gawain and the Greene Knight*)

- Chaucer, Gower and Langland.
- Fabliau, Lyric, Dream- Allegory, Ballad.
- Medieval Drama
- Renaissance Humanism
- Tottel's Miscellany: The poetry of Wyatt and Surrey
- University Wits
- Metaphysical Poets
- Cavalier Poets
- Jacobean Drama
- Milton: Prose and Poetry
- Drama: Marlowe, Shakespeare, and the Jacobean playwrights

Recommended Books:

- Abrams, M.H. and Geoffrey Galt McRae. A Glossary of Literary Terms. Cengage India Private Limited, 2015.
- Alexander, Michael. A History of English Literature. Macmillan Press Ltd., 2000.
- Chowdhury, Aditi and Rita Goswami. A History of English Literature: Traversing the Centuries. Orient Blackswan Private Limited, 2014.
- Carter, Ronald and John McRae. The Routledge History of Literature in English. Routledge, 2017.
- Daiches, David. A Critical History of English Literature. Supernova Publishers, 2019.

Course Title: Writings From Medieval To Renaissance Period

Course Code : MAJ-ENG- 3.2

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

- To acquaint the students with some of the major works and concepts from Medieval to Renaissance Period.
- To familiarize the students with the socio-cultural ambience and the discursive frameworks from the age of Medieval to Renaissance.

Learning Outcomes

- Develop an understanding of the major works and concepts from Medieval to Renaissance
- Helps the students to evaluate the way socio-cultural and historical phenomena influence the literary production of a particular period.
- Relate the circumstances that influenced, shaped and contributed to the process of literary tradition of the medieval to the Renaissance period.

Topics:

Poetry:

- Geoffrey Chaucer: Prologue to the Canterbury Tales.
- Sir Philip Sidney: The Nightingale
- Sir Henry Howard: Wyatt Resteth Here.
- Shakespeare: Sonnet 30, 65, 116
- John Donne: The Good Morrow; Canonization
- Andrew Marvell: An Horatian Ode upon Cromwell's Return from Ireland
- Richard Lovelace: To Lucasta, Going to the Wars

Drama

- Shakespeare's *Hamlet*
- Shakespeare's *The Merchant of Venice*
- Thomas Kyd *The Spanish Tragedy*

Recommended Reading

- Abhrams, M.H. and Geoffrey Galt McRae. A Glossary of Literary Terms. Cengage India Private Limited, 2015.
- Alexander, Michael. A History of English Literature. Macmillan Press Ltd., 2000.
- Chowdhury, Aditi and Rita Goswami. A History of English Literature: Traversing the Centuries. Orient Blackswan Private Limited, 2014.
- Carter, Ronald and John McRae. The Routledge History of Literature in English. Routledge, 2017.
- Daiches, David. A Critical History of English Literature. Supernova Publishers, 2019.

**DISCIPLINE SPECIFIC ELECTIVE (DSE)
(MINOR)**

Course Title: Indian Writing In English-I (Poetry)

Course Code : MIN-ENG- 3.1

Nature of Course : Minor

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional

Objectives

To give an understanding of the evolution of Indian Writing in English and appreciate its literature from the period of western colonization to the twenty first century.

Learning Outcomes

- Understand the evolution of Indian Writing in English.
- Identify the influences of Classical Indian Tradition and the impact of western colonization on Indian English Writers.

Topics:

Toru Dutt: “Our Casuarina Tree”, Sonnet- Baumaree

Rabindranath Tagore: “Where the Mind is Without Fear”

Sarojini Naidu: “Coromandel Fishers”

Nissim Ezekiel: “Night of the Scorpion”

Kamala Das: “Introduction”

Vikram Seth: “The Frog and the Nightingale”

Meena Alexander: “Her Garden”

Easterine Kire: “Narcissus”

Recommended Readings:

King, Bruce. Modern Indian Poetry in English. Oxford University Press, 2005.

M.K.,Naik. A History of Indian English Literature. New Delhi: Sahitya Akademi, 2009.

A.K., Mehrotra. An Illustrated History of Indian Literature in English. New Delhi: Permanent Black, 2003.

SKILL ENHANCEMENT COURSE (SEC)

Course Title: Skill Enhancement In English-III

Course Code : SEC-ENG- 3.1

Nature of Course : SEC

Total Credits : 3

Distribution of Marks: 60 (End -Sem) +15 (Sessional)

Unit-I: Language Mechanics

(15)

Objectives

- This course aims to equip students with a comprehensive understanding of grammar,
- Master punctuation rules and conventions, vocabulary formation.
- Analyze and improve sentence structure
- Apply Language Mechanics knowledge to various writing tasks, including essays, reports and professional correspondence)

Learning Outcomes

- Through a combination of lectures, discussions, exercises, students will refine their ability to express themselves clearly and accurately in both written and spoken communication.
- Students will enable themselves to produce written documents, such as essays, reports that demonstrate mastery of language mechanics and effective communication skills.
- Through analyzing and revising the written texts, students will develop critical thinking skills, enabling them to evaluate their own writing and the writing of others for accuracy.

1. Introduction to Language Mechanics:

- Overview of Sentence Structure, Parts of Sentences, Sentence Construction.
- Importance of Language Mechanics in communication.
- Phrases & Clauses.

2. Punctuation Rules:

- End Punctuation: Periods, Question Marks, Exclamation Points.
- Commas: Uses in Sentences & Clauses.
- Colon, Semicolon, Parentheses, Ellipsis

3. Vocabulary Formation:

- Derivation, Compounding, Plurals
- Synonyms, Antonyms, Acronyms
- Language Contact & Cultural Influence

Unit-II: Mass Communication

(15)

Objectives

- To familiarize the students with Mass Communication, its definitions and its significance in the contemporary society.
- To provide a historical overview of the development of mass media and its evolution over time.

- To familiarize with the various theories and the models, enabling them to understand the dynamics of media influence
- To encourage the critical thinking about the role of mass media in shaping public opinion, attitudes and behaviors.

Learning Outcomes

- Students will be able to know the role of mass media in society.
- They will be able to analyze media content and its effects on society.
- They will develop critical thinking skills to evaluate the role and impact of mass media in shaping public discourse and culture.

1. Definitions and Scope of Mass Communication
2. Historical Development of Mass Communication
3. Models and Theories of Mass Communication

Unit-III: ACADEMIC ETHICS

(15)

Objectives

- To understand the fundamental principles of ethics, including honesty, integrity and intellectual responsibility
- To explore the importance of academic integrity.
- To develop skills in paraphrasing and summarizing texts while maintaining academic integrity
- To learn proper techniques for incorporating quotations from source texts into academic writing.
- To understand the concept of plagiarism, including citing sources properly.

Learning Outcomes

- Students can articulate the fundamental principles of Academic ethics and identify ethical dilemmas and challenges that may arise in academic contexts, and develop strategies for ethical decision making.
- They will be able to demonstrate proficiency in conveying the main ideas and arguments of source texts in their own words, with proper citation.
- They will be able to utilize strategies for avoiding plagiarism, such as citing sources properly.
- They will understand the consequences of academic dishonesty.

Topics

1. Introduction to Academic ethics, its principles and importance
2. Paraphrasing and Summarizing
3. Quoting & Plagiarism

Unit- IV: TRANSLATION

(15)

Objectives:

- To provide an overview of translation studies as a field of study and practice.
- To familiarize the students with the importance of translation in cross cultural communication and globalization

- To analyze the historical, cultural and technological factors on the development of translation and its various types and functions.
- To discuss the complexities and nuances of translation as an interdisciplinary field bridging language, culture and communication.

Learning Outcomes:

- The students will be able to understand the significance of translation in facilitating communication across linguistic and cultural boundaries.
- They will know the contributions of major figures, movements and analyze the historical context and socio-cultural factors influencing translation practice.
- They will be able to critically analyze the complexities and ambiguities inherent in translation as a process.
- The students will understand the specific challenges and requirements associated with each type of translation.

Topics

1. Introduction to Translation, Historical Development and Definitions.
2. Types of Translation.
3. Functions of Translation.

Recommended Reading:

- Langan, J. (2008). *College Writing Skills with Readings*. (7th ed.). New York: Mc Graw Hill.
- Ludlow, R. & Panton, F. (1995). *The Essence of Effective Communications*. New Delhi: Prentice Hall of India Pvt. Ltd.
- Murphy, R. (2012). *English Grammar in Use* (4th ed.). Cambridge: Cambridge University Press.
- Newmark, Peter. (1988). *A Textbook on Translation*. London: Prentice Hall.

DETAILED SYLLABUS

SEMESTER IV

SEMESTER IV

**DISCIPLINE SPECIFIC CORE (DSC)
(MAJOR)**

Course Title: History Of English Literature: Restoration To Augustan Age

Course Code : MAJ-ENG- 4.1

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

The paper acquaints the students to the history of English literature from the Restoration to the Augustan age. It offers a sequential approach into the inquiry of poetry, drama fiction, non-fictional prose, focusing on the development of each form as it carve its trajectory through the specific aforementioned periods. Authors of the respective age have been mentioned along with their innovative literary contribution to English literature. The paper will offer an understanding of the time and of the creative outputs of the writers which will benefit the students in the long run.

Objectives

- To provide literary context for better understanding of the writers and their age in which it was created.
- To introduce students to major movements and figures through the study of selected age.
- To create literary sensibility and emotional response to the age and implant sense of appreciation of the writers and their writings.
- To expose students to the artistic and innovative use of language employed by the writers.
- To develop human concern in students through exposure to literary movements
- To enhance literary and linguistic competence of students.

Learning Outcomes

- Develop a sense of the historical development of different literary forms.
- Understand the contexts in which they emerge, and analyze texts as examples of broad genres.

TOPICS:

- Women writers of Restoration period: Aphra Behn, Francis Burney
- Restoration Tragedy: Thomas Otway, Roger Boyle
- Restoration Comedy: William Congreve, William Wycherley
- The age of Enlightenment: Francis Bacon, Voltaire, Jacques Rousseau
- Augustan age: Poetry of Alexander Pope, Dr Samuel Johnson, Thomas Gray, William Collins
- Periodical Essay: Addison and Steele
- Satire: Jonathan Swift & John Gay
- Growth of the Novel: Defoe, Richardson, Fielding, Smollet and Sterne,

- Sentimental Comedies: Oliver Goldsmith, Edward Moore

Recommended Books

- Andrew Sanders: *The Short Oxford History of English Literature* (1994)
- John Peck and Martin Coyle: *A Brief History of English Literature* (2002)
- Dinah Birch (Editor): *The Oxford Companion to English Literature* (7th edition, 2009)
- *The Norton Anthology of English Literature* (All volumes - for library)(10th edition, 2018)

Course Title: Writings From Restoration To Augustan

Course Code : MAJ-ENG- 4.2

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

In this paper students will study poetry, essays, plays and novels that emerged against the literary and historical contexts studied in the previous paper. The texts have been chosen to acquaint the students with the major works of the writers to make them feel the pulse of the periods.

Objectives

- To provide literary context for better understanding of the writers and their age in which it was created.
- To introduce students to major movements and figures through the study of selected major movements.
- To create literary sensibility and emotional response to the concepts and implant sense of appreciation of the same.
- To expose students to the artistic and innovative use of language employed by the writers.
- To develop human concern in students through exposure to literary movements
- To enhance literary and linguistic competence of students.

Learning Outcomes

- Develop a sense of the historical development of different literary forms through texts.
- Understand the contexts in which they emerge, and analyze texts as examples of broad genres.

SECTION 1: POEMS

- Pope: ‘Epistle to Dr. Arbuthnot’
- Johnson: ‘The Vanity of Human Wishes’
- Thomas Gray: ‘The Bard: A Pindaric Ode’
- William Collins: ‘Ode to Evening’

SECTION 2: ESSAYS

- Francis Bacon: 'Of Truth'
- Joseph Addison: 'The Aims of the Spectator'

SECTION 3: PLAYS

- William Congreve: *Way of the World*
- Aphra Behn: *The Rover*
- Oliver Goldsmith: *She Stoops to Conquer*

SECTION 4: NOVELS

- Daniel Defoe: *Moll Flanders*
- Richard Fielding: *Tom Jones*
- Jonathan Swift: *Gulliver's Travels* (part III & IV)

Recommended Books

- Andrew Sanders: *The Short Oxford History of English Literature* (1994)
- John Peck and Martin Coyle: *A Brief History of English Literature* (2002)
- Dinah Birch (Editor): *The Oxford Companion to English Literature* (7th edition, 2009)
- *The Norton Anthology of English Literature* (All volumes - for library)(10th edition, 2018)

Course Title: Rhetoric And Prosody

Course Code : MAJ-ENG- 4.3

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

The paper is designed to familiarize the learners with the basic ideas, concepts of Rhetoric and Prosody. This course aims to introduce learners to the key aspects of the major literary types in Literature. The paper will help students acquire domain knowledge on the discipline. It will help develop a general understanding of English Language and Literature and its tools as a distinct subject of study and its inter-disciplinary character as well.

Objectives

- To create effective speakers and writers by helping learners to improve their command over English language.
- To provide a comprehensive study of figure of speech and elements of prosody for a better understanding of the language and literature.

Learning Outcomes

- Develop the sense of close reading of verse and prose passages.
- Students will be able to apply the rhetorical elements into practice in a range of situations.

- Learners will recognize persuasion and develop critical thinking skills.

SECTION 1: RHETORIC-FIGURES OF SPEECH

- Figures based on similarities: Metaphor, Allegory, Parable, Simile, Fable,
- Figures based on association: Metonymy, Synecdoche, Hypallage, Allusion.
- Figures based on differences: Antithesis, Epigram, Climax, Anti-climax, The condensed sentence
- Figures based on imagination: Personification, Apostrophe, Vision, Hyperbole
- Figures based on indirectness: Innuendo, Irony, Periphrasis, Euphemism,
- Figures based on sound: Paronomasia, Onomatopoeia.
- Figures based on construction: Erotesis, Exclamation, Chiasmus, Zeugma,
- Words
- Sentences
- Paragraphs
- Qualities of composition

SECTION 2: PROSODY

- Quantity and Accent
- Rhythm and Meter
- Measures or Foot
- Version
- Scansion
- Pauses
- Rhyme
- Metrical Ornaments: Alliteration, Assonance, Line rhyme
- Stanzas

Recommended readings

- Abercrombie, Lascelles. *Principles of English Prosody*. M. Secker, 1923.
- Barilli, Renato. *Rhetoric*. Vol. 63. U of Minnesota Press, 1989.
- Davitz, J. R. 1964. *The Communication of Emotional Meaning*. New York: McGraw-Hill.
- Dehé, Nicole, and Bettina Braun. "The prosody of rhetorical questions in English." *English Language & Linguistics* 24.4 (2020): 607-635.
- Herrick, James A. *The history and theory of rhetoric: An introduction*. Routledge, 2020.
- Kleinhans, Janine, et al. "Using prosody to classify discourse relations." *Proceedings of the 18th Annual Conference of the International Speech Communication Association (INTERSPEECH 2017); 2017 Aug. 20-24; Stockholm, Sweden.[place unknown]: ISCA; 2017. p. 778-81..* International Speech Communication Association (ISCA), 2017.
- Saintsbury, George. *Historical manual of English Prosody*. Macmillan and Company, Limited, 1914.
- Sutherland, Ronald. "Structural linguistics and English prosody." *College English* 20.1 (1958): 12-17.
- Whately, Richard. *Elements of Rhetoric*. Longmans, Green, Reader and Dyer, 1870.

**DISCIPLINE SPECIFIC ELECTIVE (DSE)
(MINOR)**

Course Title: Indian Writing In English-II (Drama & Fiction)

Course Code : MIN-ENG- 4.1

Nature of Course : Minor

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Indian writing in English defines the body of work by Indian writers who write in the English language and whose native or co-native language could be one of the numerous languages of India. In this paper students will study plays, novels and short stories that emerged against the literary and historical contexts studied in the previous paper. The texts have been chosen to acquaint the students with the major works of the writers to make them feel the pulse of the periods.

Objectives

To provide literary context for better understanding of the writers and their age in which it was created.

- To introduce students to major movements and figures of Indian Literature in English through the study of selected literary texts.
- To create literary sensibility and emotional response to the literary texts and implant sense of appreciation of literary text.
- To expose students to the artistic and innovative use of language employed by the writers.
- To instill values and develop human concern in students through exposure to literary texts
- To enhance literary and linguistic competence of students

Learning Outcomes

- Develop a sense of the historical development of different literary forms through texts.
- Understand the contexts in which they emerge, and analyze texts as examples of broad genres.

SECTION 1: DRAMA

- Raja Rao: *Kanthapura*
- Khushwant Singh: *Train to Pakistan*
- Girish Karnad: *Bali: The Sacrifice*
- Manjula Padmanabhan: *Lights Out*

SECTION 2: NOVELS

- Bankim Chandra Chatterjee: *Rajmohan's Wife*
- Sudha Murty: *Mahashweta*

SECTION 3: ESSAY

- Iravati Karve: 'Draupadi', in *Yuganta: The End of an Epoch*
- Rabindranath Tagore: 'Nationalism in India' (from *Nationalism*)

SECTION 4: SHORT STORY

- R. K. Narayan: 'A Horse and Two Goats'
- Salman Rushdie: 'The Free Radio'
- Jhumpa Lahiri: 'Hell-heaven' in *Unaccustomed Earth*

Recommended reading:

- Datta, Amaresh. Chief Editor. *The Encyclopedia of Indian Literature*. 6 vols. New Delhi: Sahitya Akademi, 2006-
- Naik, M.K. *History of Indian English Literature*, New Delhi: Sahitya Akademi, 1980
- Naik, M.K. and Shyamala Narayan eds. *Indian English Literature 1980-2000: A Critical Survey*. New Delhi: Pencraft, 2004.
- Sarkar, Sumit. *Modern India: 1885-1947* (2nd Edition) Basingstoke: Macmillan, 1989.
- Sundar Rajan, Rajeshwari. ed. *The Lie of the Land*. Delhi: OUP, 1993.

DETAILED SYLLABUS

SEMESTER V

SEMESTER V

**DISCIPLINE SPECIFIC CORE (DSC)
(MAJOR)**

Course Title: History Of English Literature: Romantic To Victorian

Course Code : MAJ-ENG- 5.1

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

- To familiarize the students with the historical background from the Age of Romanticism to Victorian Age.
- To understand the literary trends, movements and events of the period.
- To examine the ways in which literary texts take part in and produced by urgent issues of the time.

Learning Outcomes

- Develop an understanding of the evolution of English Literature from Romantic to Victorian Period.
- Able to understand the characteristics of Romantic and Victorian period.

Topics:

- The Romantic Movement
- Blake, Wordsworth and Coleridge
- Keats, Shelley and Byron
- Charles Lamb and William Hazlitt
- Novels: Jane Austen and Walter Scott
- Victorian Poets: Tennyson, Browning and Arnold
- Dramatic monologue.
- The Pre-Raphaelite Poetry
- The Oxford Movement
- Dickens, Bronte Sisters, George Eliot and Hardy.
- Victorian Drama: Henry Arthur Jones, Arthur Pinero, Oscar Wilde and George Bernard Shaw

Recommended Readings

- Abrams, M.H. and Geoffrey Galt McRae. *A Glossary of Literary Terms*. Cengage India Private Limited, 2015.
- Alexander, Michael. *A History of English Literature*. Macmillan Press Ltd., 2000.
- Chowdhury, Aditi and Rita Goswami. *A History of English Literature: Traversing the Centuries*. Orient Blackswan Private Limited, 2014.

- Carter, Ronald and John McRae. *The Routledge History of Literature in English*. Routledge, 2017.
- Daiches, David. *A Critical History of English Literature*. Supernova Publishers, 2019.

Course Title: Writings From Romantic To Victorian Period

Course Code : MAJ-ENG- 5.2

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

- To acquaint the students with some of the major works and concepts from Romantic to Victorian period
- To examine the literary trends, movements and events of the period.
- To relate the literary productions in the historical contexts.
- To develop a critical eye for poetry, prose and novels.

Learning Outcomes

- Develop an understanding of the major works and concepts from Romantic and Victorian Period.
- Understand and interpret the social concerns of the period with reference to the Romantic and Victorian fiction.
- Appraisal of different types of the poem.
- Compare and contrast Romantic and Victorian tendencies through various works of the period.

Topics

a. Poetry:

- Wordsworth: 'Michael', 'Tintern Abbey'
- John Keats: 'Ode to a Nightingale', 'Ode to Autumn'
- Coleridge: 'Rime of the Ancient Mariner', 'Kubla Khan'
- Matthew Arnold: 'Dover Beach', 'Rugby Chapel'
- Alfred Lord Tennyson: 'In Memoriam' (sections 10-21)
- Robert Browning: My Last Duchess

b. Prose:

- Charles Lamb: Dream Reverie
- William Hazlitt: The Indian Jugglers

c. Novels:

- Jane Austen: *Pride and Prejudice*
- Thomas Hardy: *Tess o the d'Urbervilles*

d. Plays:

- Oscar Wilde: *The Importance of Being Earnest*
- G. B. Shaw: *Pygmalion*

Recommended Readings:

Abrams, M.H. and Geoffrey Galt McRae. *A Glossary of Literary Terms*. Cengage India Private Limited, 2015.

Carter, Ronald and John McRae. *The Routledge History of Literature in English*. Routledge, 2017.

Daiches, David. *A Critical History of English Literature*. Supernova Publishers, 2019.

Course Title: Literary Criticism I (Traditional)

Course Code : MAJ-ENG- 5.3

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

- (a) To acquaint students with some of the fundamental questions in literature.
- (b) To examine how literary criticism shapes literature and culture.
- (c) To recognize and critique the major arguments underlying critical writings.
- (d) To develop an overview of the critical theories since classical times

Learning Outcomes

- (a) Differentiate between judgment and appreciation
- (b) Develop the philosophical and critical skills with which literature can be appreciated.
- (c) Appraise important texts and movements in the history of literary criticism.
- (d) Application of the critical theories to literary texts and recognition of the relevance of the theories in the social context.

Topics:

- Plato : “Theory of Forms”
- Aristotle: “The Poetics” –Aspects of Tragedy
- Horace: Art of Poetry
- Longinus: On the Sublime
- Philip Sidney: An Apology for Poetry
- Dr Samuel Johnson: A Preface to Shakespeare
- William Wordsworth: Preface to Lyrical Ballads
- P.B. Shelley: The Defence of Poetry
- Matthew Arnold: The Study of Poetry (Touchstone Method)

Recommended Readings

Eagleton, Terry. *Literary Theory: An Introduction*. Oxford Blackwell, 1983.

Frye, Northrop. *Anatomy of Criticism*. Princeton University Press, 1948.

Watson, George. *The Literary Critics*. Penguin, 1964.

Course Title: Life Writing: Biographies, Memoirs And Letters

Course Code : MAJ-ENG- 5.4

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

- (a) To familiarize students with different types of life writing such as biographies, memoir and letters.
- (b) To sensitize the students about the problem of representing the lives of people from different cultures through a critical evaluation of these writings.
- (c) To interpret life-writing that would provide insights into universal human nature.

Learning Outcomes

- Develop an understanding of valuable insights and lessons from the experiences of remarkable individuals.
- Understanding the complexity of defining and establishing boundaries between genres and sub-genres of life writing.
- Able to appreciate the process of narrativization as depicted in life writings.

Topics:

- Amitav Ghosh: In an Antique Land
- Claire Tomalin: Jane Austen: A Life
- Elizabeth Gaskell: The Bronte Sisters
- Margo Jefferson: Negroland: A Memoir
- William Finnegan: Barbarian Days
- Anne Frank: The Diary of a Young Girl
- Victor E. Frankl: Man's Search for Meaning
- The Letters of John Keats: [On Shakespeare and "Eternal Poetry": Letter to J.H. Reynolds, 17, 18 April 1817], [On the Imagination and "a Life of Sensations rather than of Thoughts": Letter to Benjamin Bailey, 22 November 1817]
- The Letters of Frances Burney: 'A First Visit to Mrs Thrale and an Introduction to Dr. Johnson,' 'Conversations with Mrs Thrale and Dr. Johnson.
- The Letters of Mahatma Gandhi: To Every Englishman living in India. First and Second letter.
- The Letters of Sarojini Naidu: Sarojini Naidu to Gandhiji Nov 19. 1928, Dec 16, 1928.

Recommended Readings

Gillies, Midge. *Writing Lives- Literary Biography*. Cambridge University Press, 2009.

Olney, James. *Memory and Narrative: The Weave of Life Writing*. University of Chicago Press, 1998.

Parke, Catherine N. *Writing Lives (Genres in Context)*. New York: Prentice Hall, 2002 .

**DISCIPLINE SPECIFIC ELECTIVE (DSE)
(MINOR)**

Course Title: American Literature- I (Poetry)

Course Code : MIN-ENG- 5.1

Nature of Course : Minor

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Objectives

To introduce the students to the evolution of American Literature through the study of various pioneering texts.

Learning Outcomes

Trace and understand the history of American Literature.

Topics:

- Anne Bradstreet: “Prologue”
- R.W. Emerson: “Brahma”
- Henry w Longfellow: “The Broken Oar”
- Emily Dickinson: “Because I could not stop for Death”
- Walt Whitman: “Vigil Strange I Kept on the field One Night”
- Paul Lawrence Dunbar: “Sparrow”
- Robert Frost: “Mending Wall”
- James Whitcomb Riley: “The Raggedy Man”
- Charlotte Perkins Gilman: “The Anti-Suffragists”

Recommended Readings:

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

Hart, James D. *The Oxford Companion to American Literature*. Oxford University Press, 2018

Lehman, David and John Brehm. *The Oxford Book of American Poetry*. OUP, 2006

DETAILED SYLLABUS

SEMESTER VI

SEMESTER VI

DISCIPLINE SPECIFIC CORE (DSC) (MAJOR)

Course Title: History Of English Literature: Modernism

Course Code : MAJ-ENG- 6.1

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Modernism in literature was a literary movement that focuses on contemporary elements. This paper will acquaint students with the circumstances that shaped the processes of literary production from the twentieth century.

Objectives

- To provide literary context for better understanding of the writers and their age in which it was created.
- To introduce students to major movements and figures through the study of selected major movements.
- To create literary sensibility and emotional response to the concepts and implant sense of appreciation of the same.
- To expose students to the artistic and innovative use of language employed by the writers.
- To develop human concern in students through exposure to literary movements
- To enhance literary and linguistic competence of students.
-

Learning Outcomes

- Develop a sense of the historical development of different literary forms through texts.
- Understand the contexts in which they emerge, and analyze concepts and movements as examples of broad genres

SECTION 1: MAJOR MOVEMENTS

Impressionism, Symbolism, Fauvism, Expressionism, Cubism, Dadaism, Surrealism,

SECTION 2: MODERN POETRY

- Georgian poetry
- The Poetry of WB Yeats, T.S. Eliot and the Auden Circle
- Poetry from the Sixties: Ted Hughes and Seamus Heaney

SECTION 3: MODERN DRAMA

- Experimental Theatre: Epic Theatre, Theatre of Cruelty, Theatre of the Absurd
- Kitchen sink drama: Shelagh Delaney, Arnold Wesker, Allan Sillitoe, Bill Naughton

- The New Theatre: John Osborne, Christopher Fry, Samuel Beckett, John Arden, Arnold Wesker

SECTION 3: MODERN FICTION

- Twentieth century novel: psychological novel, stream of consciousness novel
- Modern Fiction: Virginia Woolf, E. M. Forster, D.H. Lawrence and James Joyce

Recommended Reading:

- Alexander, Michael. *A History of English Literature*, Basingstoke Hampshire: Palgrave Macmillan, 2000
- Baldick, Chris. *The Oxford English literary history: volume 10: 1910-1940: the modern movement*. Vol. 10. OUP Oxford, 2005.
- Birch, Dinah ed. *The Oxford Companion to English Literature*, Oxford: OUP, 2009
- Bradshaw, David, and Kevin JH Dettmar, eds. *A Companion to Modernist Literature and culture*. John Wiley & Sons, 2008.
- Gasiorek, Andrzej. *A History of Modernist Literature*. Vol. 7. John Wiley & Sons, 2015.
- Levenson, Michael Harry. *A Genealogy of Modernism: A study of English literary doctrine 1908-1922*. Cambridge University Press, 1986.
- Sanders, Andrew. *The Short Oxford History of English Literature*, Oxford: OUP, 2004
- Symons, Arthur. *The Symbolist Movement in Literature*. Carcanet, 2014.
- Widdowson, Peter. *The Palgrave Guide to English Literature and its Contexts 1500-2000*, Basingstoke Hampshire: Palgrave Macmillan, 2004

Course Title: Writings From Modern Period

Course Code : MAJ-ENG- 6.2

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Modernism in literature was a literary movement that focuses on contemporary elements. This paper will acquaint students with the circumstances that shaped the processes of literary production from the twentieth century.

Objectives

- To provide literary context for better understanding of the writers and their age in which it was created.
- To introduce students to major movements and figures through the study of selected literary texts.
- To create literary sensibility and emotional response to the literary texts and implant sense of appreciation of literary text.
- To expose students to the artistic and innovative use of language employed by the writers.

- To instill values and develop human concern in students through exposure to literary texts
- To enhance literary and linguistic competence of students

Learning Outcomes

- Develop a sense of the historical development of different literary forms through texts.
- Understand the contexts in which they emerge, and analyze texts as examples of broad genres.

SECTION 1: MODERN POETRY

- Rupert Brooke: *The Soldier*
- W.B. Yeats: *The Second Coming*
- T. S. Eliot: *The Hollow Men*
- W. H. Auden: *Funeral Blues*
- Ted Hughes: *Hawk in the Rain*
- Seamus Heaney: *Digging*

SECTION 2: MODERN DRAMA

Theoretical Statements

- Antonin Artaud: 'The Theatre and Cruelty'
- Bertolt Brecht: 'Verfremdungseffekt', 'Epic Theatre'
- Martin Esslin (1918-2002): "Introduction" to *The Theatre of the Absurd*

DRAMA

- Samuel Beckett : *Waiting for Godot*
- John Osborne : *Look Back in Anger*
- Arnold Weskar : *The Kitchen*
- Bertolt Brecht: *Mother Courage and her Children*

SECTION 3: MODERN FICTION

- Virginia Woolf: *To the Lighthouse*
- E.M. Forster: *A Passage to India*
- D. H. Lawrence: *The Rainbow*
- James Joyce: *A Portrait of the Artist as a Young Man*

Recommended reading

- Bentley, Eric, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama* London: Penguin, 1992
- Fischer-Lichte, Erika, *History of European Drama and Theatre* London: Routledge, 2002
- Marker, Frederick J., C. D. Innes, *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett : Essays from Modern Drama* Toronto: U of Toronto Press, 1998

- Styan, J. L., *Modern drama in Theory and Practice 1: Realism and Naturalism* London: CUP, 1981
- ---, *Modern Drama in Theory and Practice 2 : Symbolism, Surrealism and the Absurd* London: CUP, 1981
- ---, *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre* London: Cambridge University Press, 1981
- Worthen, W.B., *Modern Drama: Plays, Criticism, Theory*. Boston: Heinle & Heinle Pub. Co., 2003

Course Title: Literary Criticism-II (Twentieth Century)

Course Code : MAJ-ENG- 6.3

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

This paper introduces students to key ideas and texts that will familiarize students with the intellectual shifts in the reading of culture, language and literature in the 20th century and the emergence of Theory and acquaint them with common concepts and notions that, they are likely to encounter in the reading of theory. The paper has three sections, Section I dealing with ideas and concepts of 20th century criticism, Section II with ideas associated with movements like structuralism, post-structuralism, psychoanalytical criticism, feminism, new historicism and post-colonialism and Section III containing critical texts.

Objectives

- To provide literary context for better understanding of the theories and their age in which it was created.
- To introduce students to major movements and figures through the study of selected theories and concepts.
- To create literary sensibility and emotional response to the literary theories and implant sense of appreciation of literary concepts and their emergence.
- To expose students to the artistic and innovative use of language employed by the stalwarts of the theories.
- To develop critical concern in students through exposure to theories and literary movements.
- To enhance literary and critical competence of students.

Learning Outcomes

- Develop a sense of the historical development of different literary theories and concepts.
- Understand the contexts in which they emerge, and analyze literary criticism as examples of broad genres.

SECTION 1: IDEAS AND CONCEPTS

- T. S. Eliot (1888 – 1965) - “impersonality” (“Poetry is not the turning loose of emotions ...”), objective correlative, dissociation of sensibility.
- I. A. Richards (1893 – 1979) – the two uses of language – referential and emotive, statement and pseudo-statement ; tenor and vehicle ; stock-response
- F. R. Leavis (1895 – 1978) – Enactment
- William Empson (1906 - 1984) –Ambiguity
- The New Criticism – Allen Tate (1899-1979): Tension, Cleanth Brooks (1906 – 1994): Language of Paradox, W. K. Wimsatt (1907-1975) and Monroe C. Beardsley (1915 – 1985): Affective Fallacy, Intentional Fallacy

SECTION 2: ASSOCIATED MOVEMENTS

- Russian Formalism : Victor Shklovsky (1893 - 1984) – Defamiliarization ; Jan Mukarovsky (1891 - 1975) – foregrounding; Mikhail Bakhtin (1895-1975) – dialogism, polyphony, heteroglossia
- Structuralism : Ferdinand de Saussure (1857-1913): the sign ; Claude Levi Strauss (1908-2009) –binary structures
- Poststructuralism: Jacques Derrida (1930-2004) – signifier/signified, deconstruction difference / differance; Michel Foucault (1926-84) – discourse, power/knowledge
- Feminist Criticism: Juliet Mitchell (1940 -) – psychoanalysis and feminism; Helene Cixous (1937-) - Ecriture feminine
- New Historicism: Stephen Greenblatt (1943 -) - Historicity of the text and the textuality of history
- Postcolonialism: Edward Said (1935 – 2003) – Orientalism

SECTION 3: TEXTS

- T.S. Eliot: “Tradition and the Individual Talent” (1919)
- I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34. London 1924
- Cleanth Brooks: “The Language of Paradox” in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)
- Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Science”, tr. Alan. Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23
- Helena Cixous: “ The Laugh of the Medusa” (1975)
- Michel Foucault: ‘Truth and Power’, in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

Recommended reading:

- Buchanan, Ian. *A Dictionary of Critical Theory*. New York: Oxford University Press, 2010.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory* (4th Edition). London and New York: Penguin, 2000.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. London, Oxford University Press: 2000.

- Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: U of Minnesota Press, 2008.
- Hawkes, Terence. *Structuralism and Semiotics* (2nd Edition). New York: Routledge, 2003.
- Macey, David. *Penguin Dictionary of Critical Theory*. London: Penguin, 2005.
- Selden, Raman, Peter, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory* (5th Edition). London: Longman, 2005.
- Sturrock, John (Ed.) *Structuralism and Since: From Lévi-Strauss to Derrida*. New York: Oxford University Press, 1981.
- Waugh, Patricia (Ed.) *Literary Theory and Criticism: An Oxford Guide*. New York: Oxford University Press, 2006.

Course Title: Indian Classical Literature

Course Code : MAJ-ENG- 6.4

Nature of Course : Major

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

Ancient Indian literature is still important today because it gives us a glimpse into the rich cultural and spiritual traditions of India. This paper introduces students to a selection of literatures of India in English translation. It will enable the students to explore the rich history of Indian Classical Literature and its significance in Indian culture. It will uncover the nuances of classical Indian prose, studying prominent works and understanding their literary techniques. The paper will further explore the impact of Indian Classical Literature on contemporary Indian literature, art, and culture. This paper encourages students to think laterally about literatures of the world, and the possibility of cultural exchange.

Objectives

- To acquaint the students with the rich traditions of Indian classical literature
- To explore the major works and authors of ancient India
- To explore the different genres and themes in Indian classical texts
- To foster an understanding of the cultural, historical, and social contexts of the selected texts
- To develop critical analysis and interpretation skills
- To appreciate the literary techniques, styles and ragas employed by the classical writers.

Learning Outcomes

- Develop a sense of the historical development of different literary forms through texts.
- Understand the contexts in which they emerge, and analyze texts as examples of broad genres.
- Develop an understanding of the cultural, historical, and social contexts of the selected texts.

Section 1: Theoretical statements

- The Indian Epic Tradition: Themes and Recensions
- Classical Indian Drama: Theory and Practice
- *Alankara* and *Rasa*
- *Dharma* and the Heroic

Section 2: Drama

- Kalidasa: *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
- Vyasa: 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
- Sudraka: *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
- Ilango Adigal: 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

Recommended 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.
- Rossi, P., and Cinzia Pieruccini. "Kings and Ascetics in Indian classical literature." *Milano: Cisalpino* (2009).
- Sharma, TR Srinivasa, C. K. Seshdri, and June Gaur, eds. *Ancient Indian Literature: Classical Sanskrit, Prakrit, and Apabhramsa*. Sahitya Akademi, 2000.
- Varadpande, Manohar Laxman. *History of Indian Theatre: Classical Theatre*. Vol. 3. Abhinav Publications, 1987.
- 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.
- Winternitz, Moriz. *A history of Indian literature*. Vol. 3. Motilal Banarsidass Publ., 1981.

**DISCIPLINE SPECIFIC ELECTIVE (DSE)
(MINOR)**

Course Title: American Literature-II (Drama & Fiction)

Course Code : MIN-ENG- 6.1

Nature of Course : Minor

Total Credits : 4

Distribution of Marks: 80 (End -Sem) +20 (Sessional)

This paper attempts to introduce learners to some of the fundamental texts that define American drama, fiction and non-fiction. Focusing mostly on canonical texts, this course seeks to provide a foundation to the genre and the period, thereby enabling the learners to pursue the domain on their own. Through a close reading of selected texts chosen for the course, the dominant trends, themes and critical concerns American drama, fiction and non-fiction will be dealt with in detail.

Objectives

- To describe the major historical and cultural developments of the American Literature
- To examine literary works of eminent American writers.
- To analyze the various genres of American literature (non-fiction, Fiction and Drama)
- To assess the connection between literary texts and American history and culture.
- To write critically about the distinct literary characteristics of American literature

Learning Outcomes

- Develop a sense of the historical development of different literary forms through texts.
- Understand the contexts in which they emerge, and analyze texts as examples of broad genres.
- Develop an understanding of the cultural, historical, and social contexts of the selected texts.

SECTION 1: KEY CONCEPTS

- The American Dream
- Social Realism & the American Novel
- American Drama as a Literary Form
- American Naturalism
- Transcendentalism
- The Slave Narrative
- American gothic

SECTION 2: DRAMA

- Eugene O'Neill: *The Emperor Jones*
- Arthur Miller: *Death of a Salesman*
- Lorraine Hansberry: *A Raisin in the Sun*

SECTION 3: NOVELS

- Nathaniel Hawthorne: *The Scarlet Letter*
- Ernest Hemingway: *The Old Man and the Sea*
- Toni Morrison: *Beloved*

SECTION 4: SHORT STORY

- Edgar Allan Poe: 'The Tell-Tale Heart' (1843)
- Herman Melville: 'Bartleby, the scrivener'
- Ambrose Bierce: 'An Occurrence at Owl Creek'
- F. Scott Fitzgerald: 'The Curious case of Benjamin Button'

SECTION 5: ESSAYS

- Ralph Waldo Emerson: 'The American Scholar'
- Henry David Thoreau: 'Where I Lived and What I Lived For'
- Arthur Miller (1915-2005): "Introduction" to the *Collected Plays*

Recommended readings:

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