s

Paper 1

English CORE: Semester 1

English Literary and Social History: from Anglo Norman period to Romantic Period.

Paper Code:

(External Evaluation: 60 + Internal Assessment: 40): Total Marks 100 Paper Credit: 4 (15 classes per credit)

Graduate Attributes: Course Objective

This paper is designed to introduce students to English Literary and Social History in terms of ideas and familiarize them with prominent writers of respective ages. This paper also acquaints students with the important terms and themes from the relevant ages prescribed.

Key Features:

- Chronological study of English Literary and Social History
- An engagement with the timeline for contextualizing literature
- Introducing the learners with the prominent writers of the respective ages

Course Outcome: At the end of the course, students will be able to

Co1: comprehend the early beginnings of English literature

Co2: demonstrate the close relation between socio-cultural phenomenon of the time and prominent writers

Co3: analyze the evolution of genres in English literature

Co4: engage critically with the key terms of the respective ages

Unit 1: Medieval to the Renaissance – (1 credit)

· Feudalism & the medieval world
· Chaucer, Langland & Gower

· Medieval and the Renaissance English theatre
· Elizabethan and Metaphysical Poetry
· The Print Revolution

Unit 2: The Enlightenment to the Romantic Period – (1 credit)

· The Scientific Revolution & the Enlightenment
· Restoration Drama
· Defoe and the Rise of the Novel
· The Industrial Revolution
· Romantic Poetry

Unit 3: Literary texts from Medieval to the Romantic Period (1 Credit)

- Geoffrey Chaucer: "The Prologue to *The Canterbury Tales*" (1-42)
- Edmund Spenser: "Amoretti LXXV: One Day I wrote her Name"
- William Shakespeare: *Merchant of Venice*(1600)
- Andrew Marvell: "To his Coy Mistress"
- John Dryden: "Mac Flecknoe" (1-50)
- William Wordsworth: "The World is Too Much with Us"

Unit 4: Terms and Themes – (1 Credit)

The Norman Conquest| Dream Allegory |Courtly Love |The University Wits | The Reformation and English Literature | Interludes | Moralities & Miracle Plays | Puritanism | Restoration |Darwinism |Mock Satire |Neo-Classicism |Fancy and Imagination | Essays| Letters|

Recommended Reading:

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

Edward Albert. *A History of English Literature*: Oxford University Press, 1979

William J Long. *English Literature: Its History and its significance for the life of the English-speaking world*: Original Black Classics, 19

Paper 2

English CORE: Semester 2

English Literary and Social History: Victorian to Postmodern

Paper Code:

(External Evaluation: 60 + Internal Assessment: 40): Total Marks 100 Paper Credit: 4 (15 classes per credit)

Graduate Attributes: Course Objective

This paper is designed to acquaint students to the social and intellectual history from the Victorian to the Postmodern Period to understand English Literature.

Key features:

- An engagement with the context to better understand literary texts
- An engagement that enables the placement of English literary studies from the Victorian to the Postmodern Period

Course Outcome: At the end of the course, students will be able to

Co1: Identify the history from the Victorian to Postmodern Period

Co2: engage critically with the representative poets and prose pieces of the prescribed ages.

Co3: Perform close reading of the literary texts

Unit 1: The Victorian Age (2 credits)

- Victorian poetry
- Fiction in the 19th century
- G.M. Hopkins: “God’s Grandeur”

- Charles Dickens: “A Christmas Carol”

<u>Unit 2:</u> Modern to the Present (2 Credits)

- The Context of the Modernism: Fiction, Poetry.
- Literature in the Postcolonial World
- The ‘Women’ question and gender studies
- Carol Ann Duffy: “Warming Her Pearls”
- Joseph Conrad: *Heart of Darkness* (1899)

Recommended Reading:

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

Bibhash Choudhury. *English Social and Cultural History*. PHI Learning Private Limited

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

James Eli Adams. *A History of Victorian Literature*, A John Wiley & Sons, Ltd., Publication, 2012

David Daiches. *A Critical History of English Literature* Vol 1 & 2

Paper 3
English CORE: Semester 3
Rhetoric, Prosody, and Comprehension
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Graduate Attributes: Course Objective

This course on Rhetoric, Prosody and Comprehension is designed to enable the graduates to acquire, by the end of this course, a comprehensive knowledge of literary devices and their effective use in both academic and non-academic sectors. Graduates will also be able to develop critical thinking and analytical reasoning which will enable them to think out

of the box in their professional lives as well. By the end of the course the graduates should also be able to make a practical application of the information and communication technology that will be used in the classes to illustrate the concepts in rhetoric and prosody. Graduates will further acquire listening, understanding and analytical skills as part of the comprehension component of the course.

Key Features:

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

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

CO1: Identify different rhetorical types of writing and practice in English literature
CO2: Analyse the prosodic concepts of English literature over different genres
CO3: Apply these concepts in close readings of literature in both academic and non-academic English
CO4: Classify and compare the rhetorical impact of figures of speech in texts through relevant illustrations
CO5: Evaluate grammatical, rhetorical and prosodic elements in forms and genres in English literature

Unit I: Rhetoric (2 Credits)
In this section the aim is to introduce students the use of rhetorical devices through a discussion of poems and prose passages. The teachers should ensure that apart from giving the definitions of these devices, it is equally important to show how they are used by the poets and writers and the overall purpose such uses evoke in the literary piece. This section will, by its very nature rely heavily on the use of ICT in order to make these concepts clearer to the students.

- **Figures of Speech:**

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

Sentence and Paragraph Structure*:
Syntactic structure | unity of a paragraph | logical arrangement of ideas in composition | precision in writing | simplicity and clarity of ideas | economy of expression | avoiding a diffused style (tautology, pleonasm or redundancy and verbosity) | enhancing the visual element in writing | choice and arrangement of words.
**These elements will be taught and assessed through practical demonstrations and exercises*

Unit 2: Prosody (1 Credit)
Understanding meter in a poem is essential for a studied appreciation of poetry. Writing poetry involves following certain rhyme scheme and meter which is studied under prosody. In this section the students will be introduced to some key concepts in prosody which will be discussed and illustrated through selections from a wide range of poems. This section, as the previous one, will, by its very nature, rely heavily on the use of ICT in order to make these concepts clearer to the students.

Poetry and verse | syllable | rhythm and meter | measure or foot (Iambic, Trochaic). Verses (pentameter) | variations in metre | rhyme | stanzas (couplet, heroic couplet, quatrain, rhyme royal, ottava rima, the Spenserian stanza) | the sonnet | blank verse | free verse

Unit 3: Analysis and Comprehension (1 Credit)
The comprehension of passages requires certain abilities which when practised can be improved. Learners at this stage will be trained how to think and write logically by looking at some examples that demonstrate excellent comprehension. Here, the aim is to hone the comprehension skills of learners addressing the following points:

- Analysing | Summarizing | Sequencing | Inferencing | Comparing and contrasting | Drawing conclusions | Self-questioning | Problem-solving | Relating background knowledge | Distinguishing between fact and opinion | Finding the main idea, important facts, and supporting details
- Analysis of an unseen passage to demonstrate comprehension skills

Recommended Reading:
Beum, Robert & Karl Shapiro. *The Prosody Handbook*. Dover, 2006
Bose, M.N. & T.S. Sterling. *Elements of English Rhetoric and Prosody*. Chuckervertty, Chatterjee & Co. Ltd., 2021 (rpt.)
Cushman, Stephen *et al*. *The Princeton Encyclopedia of Poetry and Poetic, Fourth Edition*. Princeton University Press, 2012
Lanham, Richard A. *A Handlist of Rhetorical Terms (Second Edition)*. University of California Press, 1991
Sarkar, Jaydip & Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*, Orient Blackswan, 2017

Paper 4
English CORE: Semester 3
British Poetry: Renaissance to Romanticism
Paper code:
External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 classes per credit)

Graduate Attributes: Course Objective

This course will introduce the students to some of the best examples of British poetry written between the sixteenth and the early nineteenth century. It will give the students a fair

idea of what constitutes the canon within this time frame and make the students cognizant of the dominant genres of the different epochs. The paper will situate the various thematic concerns within their historical contexts.

Course Outcomes

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

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

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

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

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

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

Unit 1 (2 Credits)

Philip Sidney: “My True Love hath my Heart...”
William Shakespeare: Sonnet 116.
John Donne: “The Good Morrow”
George Herbert: “Easter Wings”
John Milton: “On His Blindness”
Ben Jonson: Song: “To Celia”

Unit 2 (2 Credits)

Alexander Pope: “Epistle to Dr Arbuthnot”
Charlotte Smith: “To the Shade of Burns”
William Blake: “The Tyger”
William Wordsworth: “Composed upon Westminster Bridge”
Samuel Taylor Coleridge: “Frost at Midnight”
Percy Bysshe Shelley: “Ozymandias of Egypt”
John Keats: “To a Grecian Urn”

Recommended Reading:

C.S. Lewis. *The Allegory of Love*, Cambridge: CUP, 1936
Harold Bloom and Lionel Trilling. *Romantic Poetry and Prose*, Oxford: OUP, 1973
M.H. Abrams. *The Mirror and the Lamp*, Oxford: OUP, 1972
Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010 Robert C. Evans. *Perspectives on Renaissance Poetry*, New York: Bloomsbury, 2015

Paper 5
English CORE: Semester 4
British Drama: Renaissance to the Eighteenth Century
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40):
Total Marks 100
4 Credits (15 Classes Per Credit)

Graduate Attributes: Course Objective

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

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

CO1: Locate British Drama written between the Renaissance and the eighteenth century in its historical, contextual and performative contexts.
CO2: Identify and analyze the playwrights in terms of their dramaturgy, themes, structuring and reception.
CO3: Examine and compare the theatrical devices like dialogue, setting, irony used by different playwrights to develop critical perspectives.
CO4: Evaluate the themes and the dialectical interplay that will enable various ways of critically engaging with the text.
CO5: Formulate original interpretation of the various themes, contexts, dramatic devices and performance aesthetics to understand the generic differences between various modes of drama.

Unit 1: (Credit 1)

Concepts: audience | plot | character | chorus | climax | aside | impersonation | monologue | soliloquy |protagonist | set-setting | allegory in drama| tragedy |comedy| tragicomedy| melodrama

Unit 2: (3 Credits)

Christopher Marlowe: *Dr Faustus* (1592)
John Webster: *The Duchess of Malfi* (1623)
William Congreve: *Way of the World* (1700)
Oliver Goldsmith: *She Stoops to conquer* (1773)

Recommended Reading:

John L. Styan. *The English Stage: A History of Drama and Performance*, Cambridge: CUP, 1996 Robert Edmond Jones. *The Dramatic Imagination*, New York: Theatre Arts, 1992
A. R. Braunmulle & Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*, Cambridge: CUP, 2003

Paper 6
English CORE: Semester 4
British Fiction: Augustan to Victorian
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Course Objectives:

The Course aims:

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

Course Outcomes:

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

CO1: Identify the evolution and timeline of the British novel from Augustan to Victorian times.
CO2: Comprehend the fundamentals of traditional fiction such as plot, setting and character as well as the distinction between story and plot
CO3: Classify the different novelistic forms that fall within the period such as picaresque fiction, the Gothic novel, and the bildungsroman
CO4: Analyze various social, historical, and literary contexts that may enable a concrete and convincing interpretation of literary texts

Course Contents:

Unit 1 (2 credits)

Daniel Defoe. *Moll Flanders* (1722)
Jane Austen. *Pride and Prejudice* (1813)

Unit 2 (2 Credits)

Emily Bronte. *Wuthering Heights* (1847)
Charles Dickens. *Hard Times* (1854)
Thomas Hardy. "Withered Arm"

Recommended Reading:

Grahame Smith. *The Novel and Society: Defoe to George Eliot*, B&N Books, 1984 Terry Eagleton. *The English Novel: An Introduction*, Wiley 2004
Barbara Dennis. *The Victorian Novel: Cambridge Contexts in Literature*, Cambridge University Press, 2000
James Kilroy. *The Nineteenth Century English Novel: Family Ideology and Narrative Form*, Palgrave Macmillan, 2007

Paper 7

English CORE: Semester 4

British Poetry: Victorian to Postmodern

Paper Code:

(External Evaluation: 60 + Internal Assessment: 40): Total Marks 100 Paper Credit: 4 (15 classes per credit)

Objective of the paper
This paper is designed to introduce students to English poetry from the Victorian period to the present through an understanding of its literary and historical contexts. It seeks to provide students with opportunities to engage with and study major poets across two centuries.

Graduate attributes: Learning objectives

This paper on British Poetry: Victorian to Postmodern aims to acquaint students with the poetic traditions and literary developments of British poetry from the Victorian period to the postmodern age. The course is designed to develop in students a sustained critical responsiveness to poetry and its evolving forms.

Course Outcome

At the end of the course, students will be able to:

Co1: Identify the major characteristics and themes of Victorian, modern and Postmodern British poetry.

Co2: Examine the influence of historical, social, and cultural contexts on the development of British poetry.

Co3: Analyze poetic forms, techniques, and stylistic innovations across literary periods.

Co4: Evaluate changing representations of identity, society and human experience in British poetry.

Unit 1: Understanding of its Literary contexts (1 credit)

- Victorian poetry, Society and Pathos
- Aestheticism, Decadence and the Transition to Modernism
- Modernism: Industrialization, Urban experience and War, alienation
- Gender and Women's voices in 19th and 20th century British poetry.
- Post war Britian and contemporary poetic expression
- Postmodernism: History, Reality and New Poetic Practices

Unit 2: Victorian Poetry (1 Credit)

- Alfred Tennyson: "Lady of the Shalott"
- Robert Browning: "Porphyria's Lover"
- Christina Rossetti: "A Better Resurrection"
- Matthew Arnold: "Dover Beach"

Unit 3: Modern Poetry (1 Credit)

- T.S. Eliot: "Love Song of J. Alfred Prufrock"
- Wilfred Owen: "Strange Meeting"
- W.B. Yeats: "Sailing to Byzantium"
- W.H. Auden: "In Praise of Limestone"

Unit 4: Poetry after Modernism (1 Credit)

• Ted Hughes: “The Thought Fox
• Seamus Heaney: “Digging”
• Phillip Larkin: “Church Going”
• Carol Ann Duffy: “Mrs. Lazarus”

Recommended Readings:

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

Joseph Bristow, *The Cambridge Companion to Victorian Poetry,* Cambridge: CUP,2000

Alex Davis and Lee M. Jenkins. *The Cambridge Companion to Modernist Poetry*, Cambridge: CUP, 2007

David Wheatley, *Contemporary British Poetry*, London; Palgrave, 2014

Paper 8
English CORE: Semester 4
British Drama: Victorian to Postmodern
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Course Objective:

This course would enable the students:

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

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

CO1: Recognize and explain British dramatic traditions from the Victorian age to the postmodern period and demonstrate knowledge of the socio-cultural contexts of the plays.
CO2: Break down and categorize dramatic devices in a British play, its structural techniques, form and dynamics of performance on stage.
CO3: Interpret and appraise experimental or Avant Garde plays.
CO4: Develop conceptual skills of reading scenes, plots, characterizations and performances.
CO5: Generate ideas of stagecraft, *mise-en-scene*, directorial roles and adaptation of plays across cultures and geographical locations

Unit 1: Concepts (1 Credit)

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

Unit 2: Drama Texts (3 Credits)

Shaw, George Bernard: *Pygmalion*
T.S. Eliot: *Murder in the Cathedral*
Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*
Timberlake Wertenbaker: *The Ash Girl*

Recommended Reading:

Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, Bloomsbury, 2000.
Martin Esslin. *The Theatre of the Absurd*, Methuen, 2001.
Christopher Innes. *Modern British Drama: The Twentieth Century*. Cambridge, 2002.
David Ian Rabey, *English Drama Since 1940*, Routledge. 2016.
Peter Brook: *The Empty Space*, Penguin, 2008.
Howard Barker: *Arguments for a Theatre* (4th Edition). Oberon Books, 2016

Paper 9
English CORE: Semester 5
Life Narratives
Paper Code:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Course Objectives

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

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

CO1: Identify the timeline and evolution of life-narratives from the moment of genesis in antique history to modern times
CO2: Comprehend and discuss the diversity and inclusiveness of the genre of Life Narrative which has different sub-genres
CO3: Apply the knowledge of the timeline and classification of Life Narrative to understand its affinities with comparable genres such as History and Fiction
CO4: Evaluate and appraise different life narratives on the basis of insights derived from works of narrative theory or narratology
CO5: Organize knowledge of timeline, types of Life Narrative, and insights from narrative theory to create a basis for original interpretations of various outstanding works of Life Narrative

Unit 1 (2 credits)

Emily Dickinson. Letters: to Mrs. A.P. Strong January 29 1850 / to William A. Dickinson, November 17 1851
Maya Angelou. *I know Why the Caged Bird Sings.*

Unit 2 (2 credits)

Samuel Johnson, “Life of Dryden” from *The Lives of the Poets*

Zora Neale Hurston. *Barracoon; The Story of the Last Slave*
Jhumpa Lahiri: *The Clothing of Books*

Recommended Reading:

Laura Marcus. *Autobiography: A Very Short Introduction*, Oxford University Press, 2018
Lloyd E. Ambrosius. ed. *Writing Biography: Historians & Their Craft*, University of Nebraska Press, 2004
Leon Edel. *Literary Biography*, University of Toronto Press, 1957
Paul Murray Kendall, *The Art of Biography*, Allen & Unwin, 1965

Paper 10

English CORE: Semester 5

Fiction: Modern and After

PAPER CODE:

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100 4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to

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

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

CO1: Describe the historical development of fiction in the 20th and 21st centuries
CO2: Identify themes in the fiction of this period and assess their aesthetic representation
CO3: Interpret and analyze contemporary life and times through the fiction
CO4: Imagine and empathize with a variety of human situations and experiences through encountering them in the fiction
CO5: Generate new perspectives on contemporary fiction

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

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

- Society, Economy, Politics
- Stream of Consciousness
- Environmental Crises
- Parody, Bricolage, intertextuality, retelling, narrative techniques, metafiction
- Point of View, Self reflexivity
- Racism and Colonialism

Unit 2: Fiction (3 Credits)

D.H. Lawrence: "The Rocking Horse Winner"
Virginia Woolf. *To The Lighthouse*
Jean Rhys: *Wide Sargasso Sea*
John Boyne: *The Boy in the Striped Pyjamas*

Recommended Reading:

Chris Baldick: *The Modern Movement*, *1910-1940*, Oxford University Press, 2004
Bruce King: *The Internationalization of English Literature* Oxford University Press, 2004
Peter Boxall: *The Value of the Novel*, Cambridge University Press, 2015
Jesse Matz: *The Modern Novel: A Short Introduction*, Wiley, 2004
Debjani Ganguly: *This Thing Called the World: The Contemporary Novel as Global Form*, Duke University Press, 2016

Paper 11
English CORE: Semester 5 Literary Criticism
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100 4 Credits (15 Classes Per Credit)

Objective of the course:

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

Course Outcome

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

CO1: Describe the development of the field of literary criticism from the beginning to the 20th century.
CO2: Explain the seminal concepts and ideas in the field of English literary criticism.
CO3: Analyse the important texts in English literary criticism.
CO4: Choose appropriate theoretical tools for the study of literature.
CO5: Develop a critical understanding of the genres of literature.

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

- Plato – Mimesis
- Aristotle - Catharsis
- Longinus – The Sublime
- Samuel Johnson – Views of Shakespeare and the “Three Unities”.
- Walter Pater – Art for art’s sake
- Samuel Taylor Coleridge – Imagination and Fancy
- John Keats – Negative Capability
- W.K. Wimsatt & Monroe C. Beardsley – Affective Fallacy, Intentional Fallacy.

UNIT 2: Seminal Texts: 2 Credits

- Aristotle: *Poetics*
- Philip Sydney: *The Defence of Poesy*
- William Wordsworth: Preface to *The Lyrical Ballads* (1802)
- Mathew Arnold: The Study of Poetry
- Virginia Woolf : "Modern Fiction"
- T. S. Eliot: Tradition and the Individual Talent

Recommended Reading:

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005
Wimsatt W.K and Cleanth Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford, 2004
Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. NY: OUP, 1971
Eaves, M., and M. Fischer, eds. *Romantic and Contemporary Criticism*. Cornell University Press, 1986

Paper 12
English CORE: Semester 6
Women's Writing
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Graduate Attributes:

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

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

CO1: Interpret, distinguish, and explain the basic concepts which are crucial to women's writing
CO2: Recognize and classify women's writing across genres, times and cultures
CO3: Analyze texts, setting them against their socio-cultural and historical background
CO4: Examine the basic themes, issues and stylistic features of women's writing.
CO5: Appraise and interpret women's issues and challenges as reflected through their writing

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

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

Unit II: Texts (3 Credits)

- Elizabeth Barrett Browning: Sonnet XLIII (How do I Love Thee? Let me count the ways) from *Sonnets from the Portuguese*
- Emily Dickinson: "The Soul Selects her own Society"
- Adrienne Rich: "Power"
- Louisa May Alcott: *Little Women (*First book)
- Alice Walker: *The Color Purple*
- Manjula Padmanabhan: *Lights Out*
- Kamala Das: "An Introduction"
- Toru Dutt: from Letters to Mary Martin (Baugmaree Garden House, Calcutta. December 19,1873)

Recommended Reading:

Andermahr, Sonya et al. *A Glossary of Feminist Theory*. London: Arnold, 2000
Auerbach, Nina. *Communities of Women: An Idea in Fiction*. Harvard UP, 1978
Beauvoir, Simone de. *The Second Sex*. trans. Constance Borde and Shiela Malovany-Chevallier. Vintage, 2010
Gilbert, Sandra and Susan Gubar (ed). *The Norton Anthology of Literature by Women: The Traditions in English*. Norton, 1996
Pearce, Lynne. *Feminism and the Politics of Reading*. Arnold, 1997
Showalter, Elaine. *A Literature of their Own*. Virago, 1978
Tharu, Susie & K. Lalita. ed *Women Writing in India* OUP,1993
Woolf, Virginia. *A Room of One's Own*. New York: Harcourt, 1952

Paper 13
English CORE: Semester 6
Literature and the Environment
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Graduate Attributes

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

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

CO1: Explain multiple perspectives on the relationship between literature and the environment.
CO2: Interpolate the representation of and approaches to the environment through literature in specific historical and cultural contexts.
CO3: Develop a critical vocabulary pertaining to the field of environmental humanities.

CO4: Test skills in critical analysis, research, and writing using theories and ideas of ecocriticism.
CO5: Reconstruct basic assumptions about the contribution of literary studies and environmental humanities in the context of the climate crisis.

UNIT I (1 Credit)

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

Pastoralism
Anthropocentrism
Deep Ecology
Ecocriticism
Ecofeminism
Anthropocene
Climate Change

UNIT II (3 Credits)

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

Texts:

- Francis Bacon (1561-1626): “Of Gardens”
- William Wordsworth: “The Solitary Reaper”
- Henry David Thoreau: “The Ponds” (From Walden)
- Robert Frost: “The Wood-Pile”
- D. H. Lawrence: “Snake”
- Amitav Ghosh: *The Living Mountain*

- Easterine Kire: *Son of the Thundercloud*

Recommended Reading:

Armbruster, Karla, and Wallace, Kathleen (eds.) *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. Charlottesville and London: University Press of Virginia, 2001.
Finch, Robert, and John Elder (Eds.) *Nature Writing: The Tradition in English*. New York: W. W. Norton & Company, 2002.
Garrard, Greg. *Ecocriticism*. New York: Routledge, 2004.
Glotfelty, Cheryll, and Harold Fromm (Eds.) *The Ecocriticism Reader*, The University of Georgia Press, 1996.
Heise, Ursula K., Jon Christensen, and Michelle Niemann (Eds.) *The Routledge Companion to the Environmental Humanities*, Routledge, 2017.

Paper 13
English CORE: Semester 6
Northeast Indian Literature
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Course Objectives:

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

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

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

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

CO2: Categorize the diverse forms which the writers adopt in their texts and which display the history, culture, oral and writing traditions as well as the diversity of the region.
CO3: Examine the presence of folk elements in narrative
CO4: Assess the significance of myths and legends, and how they are reworked and find expression in the prescribed texts.
CO5: Develop an understanding of the diverse traditions, histories and landscapes specific to each state of the region which find reflection in the representative works.

Section I: History and Background of North-East India

- Ideas about/of the North-East India
- Transition from the oral to the written traditions
- The Coming of Christianity and its impacts
- Marginalization
- Ecological concerns in North-East Writing

Section II: Poetry (1 Credit)

Chandrakanta Murasingh: (Tripura) 'Forest - 1987'
Robin Ngangom: (Manipur) 'Native Land'
Kympham Sing Nongkynrih: (Meghalaya) 'Hiraeth'
NirmalPrabha Bordoloi: 'Dawn'

Section III: Fiction (2 Credits)

Mamang Dai: (Arunachal Pradesh) *Legends of Pensam*
Nirupama Borgohain: (Assam) 'Celebration'
Temsula Ao: (Nagaland) 'An Old Man Remembers'
Mamoni Raisom Goswami: (Assam) *The Man from Chinnamasta*

Recommended Reading:

Ao, Temsula. *These Hills Called Home: Stories from a War Zone*. Penguin India, 2005
Dai, Mamang. *The Legends of Pensam*. Penguin India, 2006
Misra, Tilottoma (Ed.). *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. OUP, 2011.
Mukhim, Patricia. 'Where is this North-east?' https://www.jstor.org/stable/23006026

Any *one* of the following Options is to be taken for Paper-14

Paper 14
English CORE (Any one Option): Semester 6
Indian Writing (Option A)
PAPER CODE:
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Course Objectives:
The course aims to:

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

Graduate Attributes:

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

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

CO1: Identify and define basic elements of Indian writing in English.
CO2: Discuss the various genres and forms of Indian English writing across time and place.
CO3: Apply foundational concepts and theories to analyze the work of writers in this field.

CO4: Compare and contrast prescribed texts with related literary works for enhanced understanding.
CO5: Assess and integrate the knowledge gained from this course in further study or research

Texts
Poetry: 1 Credit
Sarojini Naidu: "The Village Song"
Nissim Ezekiel: "Poet, Lover, Birdwatcher"
Kamala Das: "The Old Playhouse"
Keki N. Daruwalla: "Wolf"
Navakanta Barua: "Bats"
Dilip Chitre: "The Felling of the Banyan Tree"

Fiction: 2 Credits

R K Narayan: *The English Teacher*
Anita Desai: *Fasting, Feasting*
Salman Rushdie: "Haroun and the Sea of Stories"
Drama: 1 Credit

Girish Karnad: *Hayavadana*

Recommended Reading:

Stephen Alter and Wimal Dissanayake. Eds. *Indian Short Stories*, Penguin, 2001.
Arvind Krishna Mehrotra ed. *The Oxford Anthology of Twelve Indian Poets*, Oxford University Press, 1992.
Tilottoma Misra ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*, OUP, 2011.
Sarkar, Sumit. *Modern Times: India: 1880s-1950s: Environment, Economy, Culture*, Permanent Black, 2014.
Arvind Krishna Mehrotra. *Partial Recall: Essays on Literature and Literary History*. Orient Blackswan, 2012.