

WEST BENGAL STATE UNIVERSITY

CBCS SYLLABUS FOR UG ENGLISH HONS

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

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

DISCIPLINE SPECIFIC ELECTIVE (DSE) —4 COURSES, 6 CREDITS /PAPER

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

SKILL ENHANCEMENT COURSES (SEC) —2 COURSES, 2 CREDITS/PAPER

[NB: CORE COURSE: 6 CREDITS (5+1)=90 HOURS (75 LECTURE HOURS+ 15 TUTORIAL HOURS)

AECC & SEC COURSE: 2 CREDITS=30 LECTURE HOURS]

UNIVERSITY COURSE CODES & COURSE TITLES:

CORE COURSES

ENGACOR01T- INDIAN CLASSICAL LITERATURE

ENGACOR02T-- EUROPEAN CLASSICAL LITERATURE

ENGACOR03T- INDIAN WRITING IN ENGLISH

ENGACOR04T- BRITISH POETRY & DRAMA (14TH-17TH C)

ENGACOR05T- AMERICAN LITERATURE

ENGACOR06T- POPULAR LITERATURE

ENGACOR07T- BRITISH POETRY & DRAMA (17TH-18TH C)

ENGACOR08T- BRITISH LITERATURE (18TH C)

ENGACOR09T- BRITISH ROMANTIC LITERATURE

ENGACOR10T- 19TH C BRITISH LITERATURE

ENGACOR11T- WOMEN'S WRITING

ENGACOR12T- EARLY 20TH C BRITISH LITERATURE

ENGACOR13T- MODERN EUROPEAN DRAMA

ENGACOR14T- POSTCOLONIAL LITERATURE

GENERIC ELECTIVE COURSES [for disciplines other than English Hons]

ENHGEC01T- THE INDIVIDUAL & SOCIETY

ENHGEC02T- POEMS & SHORT STORIES

ENHGEC03T- NOVELS & PLAYS

ENHGEC04T- AN ANTHOLOGY TO BE COMPILED FOR WBSU

ABILITY ENHANCEMENT COMPULSORY COURSES

ENVSAEC01T-ENVS

ENGBAEC01M- ENGLISH/MIL

SKILL ENHANCEMENT COURSES

ENGSSEC01M- CREATIVE WRITING

ENGSSEC02M- ELT

DISCIPLINE CENTRIC ELECTIVE COURSES

SEMESTER 5: STUDENTS TO CHOOSE ANY 2

ENGADSE01T- OLD ENGLISH, PHILOLOGY, RHETORIC & PROSODY

ENGADSE02T--LITERARY TYPES & TERMS

ENGADSE03T- AUTOBIOGRAPHY

SEMESTER 6: STUDENTS TO CHOOSE ANY 2

ENGADSE04T- LITERARY CRITICISM

ENGADSE05T- PARTITION LITERATURE

ENGADSE06T- TRAVEL WRITING

BA HONOURS PROGRAMME IN ENGLISH UNDER CBCS, 2018**COURSE DESIGN AT A GLANCE**

Semester	Course Code	Course Types	Course Credit	Tutorial Credit
1	ENGACOR01T	Core course	5	1
	ENGACOR02T	Core course	5	1
	ENHGEC01T	Generic Elective	6	
	ENVSAEC01T	ENVS	2	
2	ENGACOR03T	Core course	5	1
	ENGACOR04T	Core course	5	1
	ENHGEC02T	Generic Elective	6	
	ENGSAEC01M	Eng Communications/MIL	2	
3	ENGACOR05T	Core course	5	1
	ENGACOR06T	Core course	5	1
	ENGACOR07T	Core Course	5	1
	ENHGEC03T	Generic Elective	6	
	ENGSSEC01M	Creative Writing (Skill Based)	2	
4	ENGACOR08T	Core course	5	1
	ENGACOR09T	Core course	5	1
	ENGACOR10T	Core Course	5	1
	ENHGEC04T	Generic Elective	6	
	ENGSSEC02M	ELT (Skill Based)	2	

5	ENGACOR11T ENGACOR12T [ENGADSE01T ENGADSE02T ENGADSE03T] (ANY 2)	Core course Core Course Discipline Centric Elective Discipline Centric Elective	5 5 6 6	1 1
6	ENGACOR13T ENGACOR14T [ENGADSE04T ENGADSE05T ENGADSE06T] (ANY 2)	Core course Core Course Discipline Centric Elective Discipline Centric Elective	5 5 6 6	1 1
6			126	14

SEMESTER 1

COURSE DETAILS

CORE— INDIAN CLASSICAL LITERATURE: 6 CREDITS

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

Group B.

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

Group C.

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

Pattern of Questions:

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

End Semester:

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

1 short note out of 2 of 5 marks.

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

1 short note out of 2 of 5 marks.

SUGGESTED READINGS

- Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
- Chaturvedi Badrinath, *The Mahabharata: An Inquiry in the Human Condition* (Hyderabad: OBS, 2007)
- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
- Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
- Sheldon Pollock, ed & trans, *A Rasa Reader: Classical Indian Aesthetics* (Hyderabad: OBS, 2017 Indian ed).
- Henry W. Wells, *The Classical Drama of India* (NY: Asia Publishing House, 1963)

CORE- EUROPEAN CLASSICAL LITERATURE: 6 CREDITS

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

Group B.

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

Group C.

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

Pattern of Questions:

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

End Semester:

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

1 short note out of 2 of 5 marks

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

1 short note out of 2 of 5 marks

SUGGESTED READINGS

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

GE- THE INDIVIDUAL & SOCIETY:6 CREDITS

Selections from Vinod Sood, et. al., eds., *Individual and Society: Essays, Stories and Poems* (Delhi: Pearson, 2005).

[Selected texts are highlighted.]

Unit 1: Caste/Class

1. Jotirao Phule, 'Caste Laws'
2. Premchand, 'Deliverance'
3. Omprakash Valmiki, 'Joothan'
4. Hira Bansode, 'Bosom Friend'

Unit 2: Gender

1. Virginia Woolf, 'Shakespeare's Sister'
2. Rabindranath Tagore, 'The Exercise Book'
3. Marge Piercy, 'Breaking Out'
4. Eunice De Souza, 'Marriages Are Made'
5. Ambai, 'Yellow Fish'

Unit 3: Race

1. Roger Mais, 'Blackout' 2. Wole Soyinka, 'Telephone Conversation' 3. Langston Hughes, 'Harlem' 4. Maya Angelou, 'Still I Rise'

Unit 4: Violence and War

1. Wilfred Owen, 'Dulce et Decorum Est' 2. Henry Reed, 'Naming of Parts' 3. Sa'adat Hasan Manto, 'The Dog of Tetwal' 4. Amitav Ghosh, 'Ghosts of Mrs Gandhi'

Unit 5: Living in a Globalized World

1. Roland Barthes, 'Toys' 2. Imtiaz Dharkar, 'At the Lahore Karhai' 3. Edward Brathwaite, 'Colombe'

Pattern of questions:

Internal: 20 marks from Unit I; 5 on attendance

End Semester:

One essay type questions out of two from each section from 2-5 of 10 marks.

2 short notes/questions out of 4 of 5 marks each.

SEMESTER 2

CORE- INDIAN WRITING IN ENGLISH: 6 CREDITS

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

Group A- Poetry

H.V. Derozio—'Freedom to the Slave'

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

Kamala Das- Introduction

K. Ramanujan—'Another View of Grace'

Nissim Ezekiel—'The Night of the Scorpion'

Jayanta Mahapatra-Hunger

Group B- Fiction

Novel:

R.K.Narayan—*The Guide*

Short Stories:

Sashi Deshpande—‘The Intrusion’

Ruskin Bond- ‘Tiger, Tiger, Burning Bright’

Salman Rushdie- ‘The Free Radio’

Group C—Drama

Girish Karnad- *Tughlaq*

Pattern of Questions:

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

End Semester:

Group A. 2 long questions out of 4 from poetry of 10 marks each.

1 reference to context questions out of 2 of 5 marks.

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

1 long question out of 2 from short stories of 10 marks and 1 short question out of 2 of 5 marks.

SUGGESTED READINGS

- Arvind K. Mehrotra, *An Illustrated History of Indian Literature in English* (Delhi & Ranikhet: Permanent Black, 2017)
- Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
- Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.
- M.K. Naik, *History of Indian English Literature* (New Delhi: Sahitya Akademi, 1982)
- Adya Rangacharya, *The Indian Theatre* (National Book Trust, 1971)
- Mulk Raj Anand, *The Indian Theatre* (London: Dennis Johnson, 1955)
- Balwant Gargi, *Folk Theatre of India* (Seattle: Univ of Washington P, 1966)
- Krishna Sen, *Critical Essays on R K Narayan’s The Guide, With an Introduction to Narayan’s Novels* (Hyderabad: OBS, 2004)

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

Group A. Background:

- The historical, political, socio-cultural background, literary/intellectual details. The generic/social history of poetry and poetic forms (to be tied up with the poems of the period that are being taught).
- The development of English drama on the Elizabethan and Jacobean stage.
- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

Group B. Poetry

Geoffrey Chaucer—‘Prologue (lines 1-42)

Spenser – ‘One day I wrote her name’

Shakespeare, Sonnets : 30, 129

Donne, ‘Cannonization’

Marvell, ‘To His Coy Mistress’

Herbert, ‘Pulley’

Group C . Drama

The following texts are for detailed study:

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

Pattern of Questions:

Internal: 05 on attendance; 20 from Group A.

End Semester:

Group B: 2 essay type questions from poetry out of 3 of 10 marks each.

1 reference to context from poems out of 2 of 5 marks.

Group C: 2 essay type questions with internal choice from each of the two plays containing 10 marks each.

One locate and annotate out of 2 of 5 marks.

SUGGESTED READINGS

- Pico Della Mirandola, excerpts from the Oration on the Dignity of Man, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.)

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

GE: POEMS & SHORT STORIES: 6 CREDITS

Suggested Text: *Cultural Diversity: Selections from Modern Indian Literature*, ed. Sukrita Paul Kumar, Macmillan. [Selected portions are highlighted.]

Syllabus Details:

Unit 1: Overview

Unit 2: Linguistic Plurality within Sufi and Bhakti Tradition

Unit 3: Language Politics: Hindi and Urdu

Unit 4: Tribal Verse

Unit 5: Dalit Voices

Unit 6: Writing in English

Unit 7: Womanspeak: Examples from Kannada and Bangla

Unit 8: Literary Cultures: Gujarati and Sindi

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Multilingualism and Language Hierarchies

Oral Traditions

Dalit and Tribal Cultures

Sufi and Bhakti Traditions

Indian Writing in English

Pattern of questions:

Internal of 20 marks from background; 05 on attendance.

End Semester:

4 essay type questions out of 6 from 3 units, each of 10 marks.

2 short notes out of 4 of 5 marks each from prescribed texts.

SUGGESTED READINGS

1. Jawaharlal Nehru, 'The Variety and Unity of India' and 'The Epics, History, Tradition and Myth', in *The Discovery of India* (Bombay: Asia Publishing House, 1961) pp. 61–3, 99–106.
2. U.R. Ananthamurthy, 'Tradition and Creativity', ed. A.J. Thomas, *Literature and Culture* (Calcutta: Papyrus, 2002).
3. Shashi Deshpande, 'Where do we belong: Regional, National or International?', and 'Why Am I a Feminist', in *Writing from the Margins and Other Essays* (New Delhi: Viking, 2003) pp. 82–5.
4. Rustom Barucha, 'Thinking through Culture: A Perspective for the Millennium', and Gopal Guru, 'Dalits in Pursuit of Modernity', in *India: Another Millennium*, ed. Romila Thapar (New Delhi: Penguin, 2000) pp. 66–84, 123–36.
5. 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.
6. Sheldon Pollock, ed., *Literary Cultures in History* (New Delhi: OUP, 2003) pp. 1–36.

AECC: ENGLISH COMMUNICATION: 2 CREDITS

1. Language of Communication:
 - i. Types and modes of communication
 - ii. Personal, social and business
2. Speaking Skills

- i. Dialogue
 - ii. Group Discussion
 - iii. Interview
3. Reading and Understanding
- i. Comprehension
 - ii. Summary, Paraphrasing
4. Writing Skills
- i. Writing Reports
 - ii. CV Writing
 - iii. Writing Emails
 - iv. Correspondence: Personal, Official & Business

Evaluation Modalities

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

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

SUGGESTED READINGS

- Fluency in English-Part II (Delhi: Oxford University Press, 2006).
- Sreedharan, Josh. *The Four Skills for Communication: An English Language Course* (New Delhi: Foundation Books, 2014)
- E Suresh Kumari & P Sreehari, *Communicative English* (Hyderabad: OBS, 2017)
- R K Bansal & J B Harrison, *Spoken English: A Manual of Speech & Phonetics* (Hyderabad: OBS, 2013)

SEMESTER 3

CORE - AMERICAN LITERATURE: 6 CREDITS

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

Group A- Poetry

Anne Bradstreet-'The Prologue'

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

Langston Hughes- 'The Negro Speaks of Rivers'

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

Group B- Fiction

Novel:

Tonny Morrison-- *Beloved*

Short Stories:

Edgar Allan Poe -‘The Purloined Letter’

F. Scott Fitzgerald- ‘The Crack-up’

William Faulkner -‘Dry September’

Nathaniel Hawthorne -‘The Ambitious Guest’

Group C- Drama

Tennessee Williams- *A Street Car Named Desire*

Pattern of Questions:

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

End Semester:

Group A. 1 long question out of two from poetry of 10 marks.

2 reference to context questions out of three of 5 marks each.

Group B. One long question from novel with internal choice of 15 marks.

1 long ques of 15 marks out of 2 from short stories.

SUGGESTED READINGS

- Krishna Sen & Ashok Sengupta, *A Short History of American Literature* (Hyderabad: OBS, 2017)
- Hector St John Crevecoeur, ‘What is an American’, (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
- Henry David Thoreau, ‘Battle of the Ants’ excerpt from *Brute Neighbours, in Walden* (Oxford: OUP, 1997) chap. 12.
- Ralph Waldo Emerson, ‘Self Reliance’, in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
- Toni Morrison, ‘Romancing the Shadow’, in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

CORE: POPULAR LITERATURE: 6 CREDITS

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

Group A.

Lewis Carroll—*Through the Looking Glass*

Group B.

Agatha Christie—*The Murder of Roger Ackroyd*

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

Group C.

Shyam Selvadurai—*Funny Boy*

Herge-*Tintin in Tibet*

Pattern of Questions:

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

End Semester:

Group A. 1 question from with internal choice of 15 marks

1 short question/note out of 2 of 5 marks.

Group B. 2 long questions of 10 with internal choices from each text

Group C. One question with internal choice of 10 marks.

SUGGESTED READINGS

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

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

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

John Milton - *Paradise Lost Book I*

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

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

John Webster - *The White Devil*

Aphra Behn - *The Rover*

Pattern of questions:

Internal: 05 on attendance; 20 on Aphra Behn

End Semester:

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

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

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

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

Group B. One essay type question from drama with internal choice of 15 marks.

One locate and annotate out of two of 5 marks.

SUGGESTED READINGS

- *The Holy Bible*, Genesis, chaps. 1–4, The Gospel according to St. Luke, chaps. 1–7 and 22–4.
- John Milton, *The Doctrine & Discipline of Divorce* (Ch. I & II)
- John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire,’ *The Norton Anthology of English Literature and Progress of Satire*, in, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.
- Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

- Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- Bonamy Dobree, *Restoration Comedy 1660/1720* (Oxford: Clarendon Press, 1924)
- Edward Burns, *Restoration Comedy: Crises of Desire and Identity* (London & Hong Kong, 1987)
- Thomas Fujimura, *The Restoration Comedy of Wit* (Princeton, Princeton UP, 1952)
- Laura Brown, *English Dramatic Form, 1660-1700* (New Haven, Yale UP, 1981)
- Christopher Hill, *Milton and the English Revolution*, (London & Boston: Faber & Faber, 1977).

GE 3: NOVELS & PLAYS: 6 CREDITS

Text: *Oliver Twist* by Charles Dickens

Merchant of Venice by William Shakespeare

Pattern of questions:

Internal is a project of 20 marks on any one author; 05 on attendance.

End Semester:

1 long question with internal choice from novel of 15 marks.

Five short question out of 8 of 2 marks each.

1 long questions on the play out of 2, of 15 marks.

2 locate & annotate out of 3 of 5 marks.

SEC: CREATIVE WRITING: 2 CREDITS

Group A

Unit 1. What is Creative Writing

Unit 2. The Art and Craft of Writing

Unit 3. Modes of Creative Writing

Group B

Unit 4. Writing for the Media

Unit 5. Preparing for Publication

Pattern of Questions:

Internal: 05 on attendance; 20 examination. (To be taken by the colleges.)

SUGGESTED READING:

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

SEMESTER 4

CORE-18TH C BRITISH LITERATURE: 6 CREDITS

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

Group A. Poetry.

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

Group B. Drama

William Congreve, *The Way of the World*

Group C. Fictional & Non-fictional Prose

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

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

Pattern of Questions:

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

End Semester:

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

One locate & annotate of 5 marks out of 2.

Group C.

- One essay type question with internal choice from Swift of 15 marks
- One long question from non-fictional prose of 10 marks.

SUGGESTED READINGS

- Willian Congreve, *The Way of the World*, ed. Shirshendu Chakrabarty(Hyderabad: OBS, 2007)
- Jonathan Swift, *Gulliver's Travels*, ed. Pramod K Nayar (Hyderabad: OBS, 2011)
- Rasselas Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol.1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.
- Oliver Goldsmith, 'An Essay on the Theatre; or, A Comparison between Laughing and Sentimental Comedy.' E-text from Project Gutenberg
- Boris Ford. *From Dryden to Johnson*. The New Pelican Guide to English Literature (London: Penguin Books, 1957)
- Stephen Copley, *Literature and Social Order in Eighteenth Century England* (London: Croom Helm, 1984)
- G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth Century Britain* (Chicago & London: Chicago UP, 1996)
- Robert D. Hume, *The Development of English Drama in the Late Seventeenth Century*. (Oxford: Clarendon P, 1976).
- John Loftis, *Comedy and Society from Congreve to Fielding* (Stanford: Stanford UP, 1959).
- Chandrava Chakravarty, *Gendering the Nation: Identity Politics and the English Stage* (Hyderabad: Orient BlackSwan, 2013).

CORE - BRITISH ROMANTIC LITERATURE: 6 CREDITS

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

Group A. Poetry

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

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

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

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

Group B: Fiction & Non-fiction:

Charles Lamb- Dream Children, The Superannuated Man

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

Horace Walpole-*The Castle of Otranto*

Pattern of Questions:

Internal: 20 on Walpole; 05 on attendance

End Semester:

Group A. 2 long essay type question out of 3 of 15 marks each.

1 short questions/reference to context out of 2 to be set from poems not included in the long questions of 5 marks.

Group B. One long question out of 2 of 10.

1 short question/note out of 2 of 5 from non-fiction.

SUGGESTED READINGS

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

- David Cecil, *Early Victorian Novelists: Essays in Revaluation* (Michigan: Bobbs-Merrill,1935)
- Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832-1867* (Chicago: U of Chicago P,1985)

CORE : 19TH CENTURY BRITISH LITERATURE

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

Group A. Poetry

Tennyson-‘Ulysses’; ‘The Lady of Shallot’

Robert Browning - ‘My Last Duchess’; ‘The Last Ride Together’

Christina Rossetti --‘The Goblin Market’

Matthew Arnold- Dover Beach

Group B. Novel

Jane Austen - *Pride and Prejudice*

Charles Dickens—*David Copperfield*

Group C. Non-fictional Prose:

Arnold –‘Modern Elements in Literature’

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

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

Pattern of Questions:

Internal 20 on Dickens; 05 on attendance

End Semester:

Group A. Two long questions of 10 marks each out of 3.

1 reference to context of 5 marks each out of 2.

Group B. One long ques of 15 marks with internal choice from Austen.

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

SUGGESTED READINGS

1. Karl Marx and Friedrich Engels, ‘Mode of Production: The Basis of Social Life’, ‘The

Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

3. John Stuart Mill, 'The Subjection of Women' in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

[ENCLOSED TEXT OF DARWIN]

INTRODUCTION.

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

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

This Abstract, which I now publish, must necessarily be imperfect. I cannot here give references and authorities for my several statements; and I must trust to the

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

I much regret that want of space prevents my having the satisfaction of acknowledging the generous assistance which I have received from very many naturalists, some of them personally unknown to me. I cannot, however, let this opportunity pass without expressing my deep obligations to Dr. Hooker, who for the last fifteen years has aided me in every possible way by his large stores of knowledge and his excellent judgment.

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

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

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

From these considerations, I shall devote the first chapter of this Abstract to Variation under Domestication. We shall thus see that a large amount of hereditary modification is at least possible, and, what is equally or more important, we shall see how great is the power of man in accumulating by his Selection successive slight variations. I will then pass on to the variability of species in a state of nature; but I shall, unfortunately, be compelled to treat this subject far too briefly, as it can be treated properly only by giving long catalogues of facts. We shall, however, be enabled to discuss what circumstances are most favourable to variation. In the next chapter the Struggle for Existence amongst all organic beings throughout the world, which inevitably follows from their high geometrical powers of increase, will be treated of. This is the doctrine of Malthus, applied to the whole animal and vegetable kingdoms. As many more individuals of each species are born than can possibly survive; and as, consequently, there is a frequently recurring struggle for existence, it follows that any being, if it vary however slightly in any manner profitable to itself, under the complex and sometimes varying conditions of life, will have a better chance of surviving, and thus be NATURALLY SELECTED. From the strong principle of inheritance, any selected variety will tend to propagate its new and modified form.

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

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

GE : AN ANTHOLOGY TO BE COMPILED FOR WBSU

SEC: ENGLISH LANGUAGE TEACHING: 2CREDITS

1. Knowing the Learners
 - i. Characteristics of a Good Language Learner
 - ii. Factors behind Success/Failure behind Language Learning
 3. Teaching and Learning Basic Language skills
 - i. Listening, Speaking, Reading and Writing- Basics of Skill Development
 4. Approaches and Methods of English Language Teaching
 - i. Grammar-Translation Method
 - ii. Direct Method
 - iii. Communicative Approach
 5. Materials for Language Teaching
 - i. Materials for Teaching Four language Skills (LSRW)
 - ii. Using the Textbook
 - iii. Using authentic Materials
 - iv. Using Teaching Aids
- Evaluation modalities
- i. Attendance- 5
 - ii. End-semester examination- 20

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

SUGGESTED READINGS:

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

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

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

SEMESTER 5

CORE: WOMEN’S WRITING: 6 CREDITS

Background study:

The Confessional Mode in Women's Writing

Sexual Politics

Race, Caste and Gender

Social Reform and Women’s Rights

Group A:Poetry

Emily Dickinson- ‘I cannot live with you’

Sylvia Plath -‘Daddy’, ‘Lady Lazarus’

Eunice De Souza ‘Advice to Women’, ‘Bequest’

Group B. Fiction

Jean Rhys—*The Wide Sargasso Sea*

Charlotte Perkins Gilman- ‘The Yellow Wallpaper’

Katherine Mansfield -‘Bliss’

Group C: Non-fiction

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

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

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

Pattern of Questions:

Internal of 20 on Mary Wollstonecraft; 05 on attendance

End Semester:

Group A. One long question of 10 marks out of two;

2 reference to context out of three of 3 of 5 marks each.

Group B. One long question from Jean Rhys of 15 marks with internal choice;

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

One short question of 5 marks out of 2.

SUGGESTED READINGS:

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

CORE: EARLY 20TH CENTURY BRITISH LITERATURE: 6 CREDITS

Background Readings:

Modernism, Post-modernism and non-European Cultures

The Women's Movement in the Early 20th Century

Psychoanalysis and the Stream of Consciousness

The Uses of Myth

The Avant Garde

Group A. Poetry

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

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

Owen- Spring Offensive

Rupert Brooke- Peace

W.H.Auden- Musée des Beaux Arts

Group B. Fiction

Joseph Conrad- *Heart of Darkness*.

D.H. Lawrence- *Sons and Lovers*

Virginia Woolf- *To the Lighthouse*

Pattern of questions:

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

End Semester:

Group A.

2 long questions out of 3 of 10 marks each.

Group B. 2 long questions of 15 marks each from novels with internal choice from each.

SUGGESTED READINGS:

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

DSE : OLD ENGLISH LITERATURE, PHILOLOGY, RHETORIC & PROSODY: 6 CREDITS

Group A. Old English Literature:

- Old English Poetry- Background of the age, culture, structure of the epic, style, theme. A passage from *Beowulf*. The idea is to use an extract and from there work into the context and analyze how that shapes the writing.

- Non-epic, secular, elegiac poetry, theme, style, social picture, language, style : *Deor's Lament*
- Christian poetry- Caedmon's hymn; Cynewulf, *Dream of the Rood* (see appendix I)
- Old English Prose - An overview

Group B. Philology:

Unit I. Growth and Structure of English Language

- Indo-European family of Languages, Grimm's Law, Latin, Greek, Scandinavian, French influences, Native Resources, Impact of the Bible, Influence of Shakespeare, American Influence, Philological notes.
- The following topics will be covered for short notes: Pre-Christian Latin loans; Scandinavian war & law terms; hybridism; Johnsonese; monosyllabism; back-formation; free and fixed compounds; French law terms; assimilation; ing-endgng; s-ending.
- Word notes

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

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

Students will be asked to write philological notes on the following Indian words:

pen, guru, lathicharge, tiffin-box, military hotel, 420, communal, out of station, batchmate, match box.

SUGGESTED READINGS

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

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

C.L. Wren—*The English Language*

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

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

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

J. Sethi—*Standard English & Indian Usage*

Group C. Rhetoric & Prosody

SUGGESTED READING:

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

Pattern of Questions:

Internal of 20 on Group C. Rhetoric & Prosody; 05 on attendance

End Semester:

Group A. 2 long questions of 10 marks out of three.

Group B. 1 long question of 10 marks out of two.

2 short notes out of 4 of 5 marks each.

Four word notes out of six of 2.5 marks each.

DSE. LITERARY TYPES & TERMS: 6 CREDITS

Group A. Literary types to be covered:

- Tragedy
- Comedy
- Novel

SUGGESTED READINGS:

- Aristotle. *Poetics*. Edited and translated by Stephen Halliwell. Loeb Classical Library 199.(Cambridge, Mass.: Harvard University Press, 1995.)
- Bayley, John. *Shakespeare and Tragedy*. (London: Routledge and Kegan Paul, 1981)
- Kelly, Henry Ansgar. *Ideas and Forms of Tragedy from Aristotle to the Middle Ages* (Cambridge, U.K.: Cambridge University Press, 1993).
- ———. *Tragedy and Comedy from Dante to Pseudo-Dante*. (Berkeley: University of California Press, 1989.)
- Nelson, T. G. A. *Comedy: An Introduction to the Theory of Comedy in Literature, Drama, and Cinema*. (New York: Oxford University Press, 1990.)
- Steiner, George. *The Death of Tragedy*. (New York: Knopf, 1961. Reprint, with new foreword, New York: Oxford University Press, 1980.)
- Williams, Raymond. *Modern Tragedy*. (London: Chatto and Windus, 1966. Reprint, with new afterword, London: Verso, 1979.)

- Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Berkeley: U of California P, 2001)
- David Lodge, *The Art of Fiction* (London: Vintage, 1992)
- Stephen Hazell ed, *The English Novel: Development in Criticism since Henry James (A Casebook)*, (London: Macmillan, 1978)

Group B . Literary Terms:

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

[SUGGESTED READINGS:]

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

John Lennard—*The Poetry Handbook*]

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

[SUGGESTED READINGS:]

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

Patricia Waugh—*Literary Theory and Criticism*]

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

[SUGGESTED READINGS:]

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

Patricia Waugh—*Literary Theory and Criticism*]

Pattern of Questions:

Internal of 20 on Comedy; 05 on attendance

End Semester:

One long question of 10 from Tragedy with internal choice.

One long question of 10 from Novel with internal choice.

6 short notes of 5 marks each from literary terms, taking two from each genre. The paper setter is advised to set 4 options from each group.

DSE. AUTOBIOGRAPHY: 6 CREDITS

Group A: Self and Society, Role of memory, Autobiography as Resistance, Autobiography as Rewriting History

Group B: Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000).

M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993).

Group C: Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women, 1998).

A Revathi's *The Truth about Me: A Hijra Life Story* (Chapters I to IV) New Delhi, Penguin, 2010.

Pattern of Questions:

Internal Assessment of 20 marks on A Revathi's *The Truth about Me: A Hijra Life Story*; 05 on attendance.

End Semester:

Group B and C: 3 long questions of 15 marks each with internal choice from each text.

1 short note out of 3 of 5 marks.

SUGGESTED READINGS

- James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
- Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
- Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp. 1-17.
- Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

SEMESTER 6

CORE : MODERN EUROPEAN DRAMA: 6 CREDITS

Background Reading:

Politics, Social Change and the Stage

Text and Performance

European Drama: Realism and Beyond

Tragedy and Heroism in Modern European Drama

The Theatre of the Absurd

Plays:

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

Pattern of Questions:

Internal on Samuel Beckett of 20 marks; 05 on attendance

End Semester:

3 long questions each of 15 marks from the plays with internal choice from each play.

1 short note out of 3 of 5 marks.

SUGGESTED READINGS:

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

CORE: POSTCOLONIAL LITERATURE: 6 CREDITS

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

Group A.

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

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

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

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

Group B. Fiction

Novels:

Chinua Achebe—*Things Fall Apart*

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

Short Fiction:

Bessie Head ‘The Collector of Treasures’

Ama Ata Aidoo ‘The Girl who can’

Grace Ogot ‘The Green Leaves’

Pattern of Questions:

Internal of 20 marks on Marquez; 05 on attendance

End Semester:

Group A. 2 long questions of 10 marks each out of 2.

1 reference to context out of 2 of 5 marks.

Group B. One long question of 15 marks from novel with internal choice.

One long question of 10 out of 2 from short fiction

SUGGESTED READINGS

- Franz Fanon, ‘The Negro and Language’, in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
- Ngugi wa Thiong’o, ‘The Language of African Literature’, in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
- Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

DSE . LITERARY CRITICISM: 6 CREDITS

Topics for Background Reading:

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics' Interpretations

Texts for detailed study:

Group A.

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

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

Group B,

Virginia Woolf: *Modern Fiction*

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

Group C.

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

Group D.

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

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

Pattern of Questions:

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

End Semester:

4 long questions out of 5 of 10 marks each.

5 short questions out of 7 of 2 marks each. (to be answered in one sentence).

SUGGESTED READINGS:

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992

2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971

3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

DSE: PARTITION LITERATURE: 6 CREDITS

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

Group A. Poetry

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

Group B. Novel

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

Group C. Short Fiction

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

Pattern of Questions:

Internal: 20 on *Basti*; 05 on attendance

End Semester:

Group A. One long question of 10 marks out of 2. 15

1 locate & annotate out of 2 of 5 marks.

Group B. 1 long question of 15 marks with internal choice from novel.

Group c. 2 long questions of 10 each out of 3 from short stories.

SUGGESTED READINGS

- Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
- Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
- Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–
Films:
- Garam Hawa (dir. M.S. Sathyu, 1974).
- Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).
- Subarnarekha (dir. Ritwik Ghatak, 1965)

DCE 4: TRAVEL WRITING: 6 CREDITS

Group A: Travel Writing and Ethnography, Gender and Travel, Globalisation and Travel, Travel and Religion, Orientalism and Travel.

Group B: Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India* by Al Biruni, edited by Qeyamuddin Ahmad, National Book Trust of India

Group C: Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition)

Group D: William Dalrymple: *City of Dijn* (Prologue, Chapters I and II) Penguin Books

Pattern of Questions:

Internal: 05 on attendance; 20 marks exam on Group A.

End Sem:

3 essay type questions of 15 marks each with internal choice from each group.

2 short questions out of 4 of 2.5 marks each from the texts.

SUGGESTED READINGS

- Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp, 225-241
- Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
- Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
- Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.