

**KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY
KKHSOU**

**TWO YEAR POSTGRADUATE
PROGRAMME IN ENGLISH**

Detailed Syllabus

Discipline Specific Core

SEMESTER 1

COURSE 1:

ENGLISH SOCIAL AND CULTURAL HISTORY

This course shall provide an idea of the significant developments in English social and cultural history. The purpose of this course is to familiarise the learners with the conditions under which the English authors were constrained to write and publish their works. The learners in this course will get a brief overview of the different periods of English literary history with references to the important authors and their works.

Learning Objectives: The objectives of the course are to:

- trace the various historical periods in the history of English Literature
- highlight the characteristics of these historical periods together with its impact and influence on the development of English Literature
- provide the learners an idea on the various literary forms, features and practices in each historical period
- familiarise the learner with some of the major works and writers of each historical period

Learning Outcomes: After going through the course, the learner will be able to:

- identify the precise timeline in the history of English Literature
- gain a detailed insight into each of the historical periods, defining literary practices and their practitioners
- relate literary movements to literary situations
- appreciate the history of English Literature in totality

[Section A: English Social History]

Block 1: Medieval to Renaissance

Unit 1: The Norman Conquest and Feudalism

The Norman Conquest, Consequences of the Norman Conquest: Replacement of the English, English Emigration, The System of Government, Changes in Language and Society, Ideas of Feudalism: Feudalism and Literature, Decline of Feudalism: Black Death, Peasants' Revolt, Other Factors

Unit 2: Growth of English Towns/Urbanisation in London

Growth of English Towns, Urbanisation in London

Unit 3: Christianity, Reformation and Role of the Church

Idea of Christianity, Role of Medieval Church, The Church and Medieval Culture, Theology and Intellectual Activities

Unit 4: Renaissance Humanism

History of the Renaissance, Humanism and Renaissance Thought, The Renaissance Literature, Renaissance and the Exploration of New Worlds

Block 2: Enlightenment to Imperialism

Unit 5: Enlightenment I

Ideas of the Enlightenment, Age of Reason, Early Enlightenment Thinkers: Francis Bacon, Rene Descartes, Baruch Spinoza, Voltaire, Montesquieu, John Locke, George Berkeley, English Empiricism, Rationalism

Unit 6: Enlightenment II

Aftermath of the Enlightenment, Rise of Democracy: Medieval Developments, The Magna Carta, Role of Church & the State of Learning, Democracy in the 16th and 17th Century, Developments From 18th to 20th Centuries

Unit 7: Industrialisation and Its Impact

Understanding Industrialism, Industrial Revolution in England, The Rise of the Working Class, Industrial Revolution and its aftermath

Unit 8: Imperialism and Colonialism

Ideas of Colonialism and Nationalism, Trade and Conflict, Idea of the Empire: The First British Empire, The Second British Empire, Other Four Phases of the British Empire, Imperialism and Expansion

[Section B: History of English Literature]

Block 3: Medieval to Neo-classical

Unit 9: The Medieval Age

The Social Context, The Intellectual Context, Major Literary Forms: Poetry, Drama, Prose, Important Writers: Geoffrey Chaucer, William Langland, John Gower, John Mandeville, Thomas Malory

Unit 10: The Renaissance Period

The Intellectual Context, Impact of the Renaissance on English, Literature, Major Literary Forms: Poetry, Prose, Drama, Reassessment of the term Renaissance in the 20th century

Unit 11: Restoration and After

The Intellectual Context, Major Literary Forms: Poetry, Prose, Drama, Novel, Important Writers: John Dryden, William Congreve, John Bunyan, Aphra Behn, Daniel Defoe, Alexander Pope, Jonathan Swift, Richard Steele, Joseph Addison, Samuel Johnson, John Milton

Unit 12: The Neo-classical Age

Intellectual Context, Features of the Neoclassical Age, Important Writers: John Dryden, Joseph Addison, Alexander Pope, Lord Chesterfield, Henry Fielding, Samuel Johnson, Oliver Goldsmith, Edward Gibbon

Block 4: The Romantic to Modern

Unit 13: The Romantic Age

Intellectual Context, Major Literary Form: Poetry, Fiction, Literary Criticism, Important Writers: S.T. Coleridge, William Wordsworth, Robert Southey, George Byron, P. B. Shelley, John Keats, Jane Austen, Walter Scott, William Hazlitt, Charles Lamb

Unit 14: The Victorian Age

Intellectual Context, Victorian Novel: Charles Dickens, William Thackeray, The Bronte Sisters, George Eliot, Victorian Poetry, Victorian Prose

Unit 15: The Modern Age (Till WW II)

Intellectual Context: From 1890-1918, and From 1918-1939, Major Literary Forms and Writers, Modern Novel: From 1890-1918 & From 1918-1939, Modern Poetry: From 1890-1918 & From 1918-1939, Modern Drama: From 1890-1918 & From 1918-1939

Unit 16: The Modern Age (After WW II)

Novels, Poetry, Drama

Reading List:

- G. M. Trevelyan: *English Social History: A Survey of Six Centuries*.
- Andrew Sanders: *The Short Oxford History of English Literature*.
- Bibhash Choudhury: *English Social and Cultural History: An Introductory Guide and Glossary*.
- Edward Albert. *History of English Literature*.
- David Daiches. *A Critical History of English Literature*.
- John Peck and Martin Coyle. *A Brief History of English Literature*
- Andrew Sanders. *The Short Oxford History of English Literature*

COURSE 2:

ENGLISH POETRY: CHAUCER TO THE NEOCLASSICAL

This Course deals with the English poetry from the time of Geoffrey Chaucer of the 14th century to the Metaphysical Poets of the 16th such as John Donne and Andrew Marvell, and then to the

Neoclassical poets like John Milton, John Dryden and Alexander Pope of the 17th and 18th centuries.

Learning Objectives: The objectives of the course are to:

- provide the learner with the scope of exploring some of the significant poetical works in the history of English Literature
- familiarise the learners with the life and works some of the major poets of each historical period
- delve into various aspects of the prescribed poetical texts such as their context, meaning, poetical style and language

Learning Outcomes: After going through the course, the learner will be able to:

- gain an interest in further exploring the poetical works and contributions of the introduced poets
- grasp the context and historical background in which the prescribed poems were written
- gain an idea on the changing characteristics, practices and development of poetry down the ages

Block 1: Chaucer to Shakespeare

Unit 1: Introducing Medieval Poetry

Different Forms of Mediaeval Poetry: The Lyric, The Ballad, Allegory, Descriptive and Narrative Poems, Metrical Romance, Important Medieval Poets: Geoffrey Chaucer, William Langland, John Gower, John Barbour

Unit 2: Geoffrey Chaucer: The General Prologue to *The Canterbury Tales* (Part I)

Chaucer: The Poet, His Life, His Poetic Works, Chaucer as a Social Critic

Unit 3: Geoffrey Chaucer: The General Prologue to *The Canterbury Tales* (Part II)

Reading the Poem: *The General Prologue*, Chaucer's Characterisation, Chaucer's Poetic Style

Unit 4: Thomas Wyatt & Henry Howard, Earl of Surrey: The Appeal "And Wilt Thou Leave Me Thus?" (Wyatt) & *Love that Doth Reign and Live Within my Thought*" (Surrey)

The Sonnet Tradition, Thomas Wyatt: The Poet, Henry Howard, Earl of Surrey: The Poet, Reading Wyatt's *The Appeal "And wilt thou leave me thus?"* Reading Surrey's "*Love that doth reign and live within my thought*"

Unit 5: William Shakespeare: Sonnet 65 "Since Brass, nor Stone, nor Earth, nor Boundless Sea" & Sonnet 144 "Two Loves I have of Comfort and Despair"

William Shakespeare: The Poet, Reading the Sonnets: Major Themes, Shakespeare's Poetic Style, Critical Reception of Shakespeare as a Poet

Block 2: Metaphysical Poetry to Milton

Unit 6: Introducing Metaphysical Poetry

The Tradition of Metaphysical Poetry, Beginning and Development, Important Practitioners: John Donne, George Herbert, Richard Crashaw, Henry Vaughan, Abraham Cowley, Andrew Marvell, Critical Receptions of Metaphysical Poetry

Unit 7: John Donne: “The Good Morrow” & “Death Be Not Proud”

John Donne: Life and Works, Reading the Poem: “The Good Morrow”, and “Death Be Not Proud”, Donne’s Poetic Style

Unit 8: Andrew Marvell, “To his Coy Mistress” & “The Garden”

Andrew Marvell: Life and Works, Reading the Poems: “To His Coy Mistress” and “The Garden”, Marvell’s Poetic Style

Unit 9: John Milton: *Paradise Lost* “Book I” (Part I)

John Milton: Life and Works, Context of the Poem *Paradise Lost*, Extracts from *Paradise Lost* (Book I)

Unit 10: John Milton: *Paradise Lost* “Book I” (Part II)

The Plot of *Paradise Lost*, Reading *Paradise Lost* (Book I), Milton’s Poetic Style

Block 3: Neo classical Poetry

Unit 11: Introducing Neoclassical Poetry

The Tradition of Neoclassical Poetry, Important Poets: John Dryden, Samuel Butler, Alexander Pope, Matthew Prior, John Gay, Edward Young

Unit 12: John Dryden: “Absalom and Achitophel” (Part I)

John Dryden: Life and Works, Context of the Poem *Absalom and Achitophel*, Dryden as a Satirist

Unit 13: John Dryden: “Absalom and Achitophel” (Part II)

Extracts of the Poem *Absalom and Achitophel*, Summary of the Poem *Absalom and Achitophel*, Reading the Poem, Dryden’s Poetic Style

Unit 14: Alexander Pope: “The Rape of the Lock” (Part I)

Alexander Pope: Life and Works, Context of the Poem, Pope as a Social Critic

Unit 15: Alexander Pope: “The Rape of the Lock” (Part II)

The Text of Canto I, Summary of the Whole Poem, Reading the Poem (Canto 1), Pope’s Poetic Style

Reading List:

- David Daiches: *A Critical History of English Literature*.
- Helen Gardner: *Metaphysical Poets*.
- James Sutherland: *A Preface to Eighteenth Century Poetry*.
- *The New Princeton Encyclopaedia of Poetry and Poetics*.

COURSE 3:

ENGLISH DRAMA: ELIZABETHAN TO RESTORATION

This course deals with English Drama from the Elizabethan to the Restoration period with reference to five great English dramatists—Christopher Marlowe, Ben Jonson, William Shakespeare, John Webster and William Congreve.

Learning Objectives: The objectives of the course are to:

- discuss some of the significant and representative dramatic works in the history of English Literature
- acquaint the learners with the life and works of the prescribed dramatists
- discuss the socio-historical contexts in which these works are situated
- delve into the great English dramatic culture and practices traversing the various historical periods

Learning Outcomes: After going through the course, the learner will be able to:

- identify some of the major playwright and dramatists together with their literary contributions
- discuss the content and characteristics of the prescribed plays
- discuss the various dramatic aspects and elements of the prescribed texts
- relate the socio-historical contexts and times in which these plays were written

Block 1: Marlowe and Jonson

Unit 1: Introducing Renaissance Drama

History of Drama, Drama in the Renaissance Period: The English Society of the Time, Condition of Staging Plays and Playhouses, Private Playhouses, Playwrights and the Condition of Productions, Pre-Shakespearean Playwrights: The University Wits (John Lyly, George Peele, Robert Greene, Thomas Nash, Thomas Lodge, Thomas Kyd, Christopher Marlowe), William Shakespeare, Post-Shakespearean Playwrights: Ben Jonson, Francis Beaumont, George Chapman, John Marston, Thomas Dekker, Thomas Middleton, Thomas Heywood, John Webster, Cyril Tourneur

Unit 2: Christopher Marlowe: Life and Works

Christopher Marlowe: The Playwright, Sources of the Play *The Jew of Malta*, Critical Reception of Marlowe

Unit 3: Christopher Marlowe: *The Jew of Malta*

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 4: Ben Jonson: *Volpone* (Part I)

Ben Jonson: The Playwright, Jonsonian Comedy, Critical Reception of Jonson

Unit 5: Ben Jonson: *Volpone* (Part II)

Sources of the Play *Volpone*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Block 2: Shakespeare

Unit 6: William Shakespeare: Life and Works

William Shakespeare: Life and Works, Shakespeare's Tragedies, Critical Reception of Shakespeare

Unit 7: William Shakespeare: *King Lear* (Part I)

A Quick View at Shakespeare's Tragedies, Act-wise Summary of the Play, Critical Reception of Shakespeare's *King Lear*

Unit 8: William Shakespeare: *King Lear* (Part II)

Critical Commentary of the Play, Major Themes, Major Characters, Shakespeare's Art of Characterisation

Unit 9: William Shakespeare: *Twelfth Night or What You Will*

Shakespearean Comedies, Sources of the Play *Twelfth Night*, Reading the Play *Twelfth Night*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 10: William Shakespeare: *The Tempest* (Part I)

William Shakespeare: The Playwright, Sources of the Play *The Tempest*, Act wise Summary of the Play

Unit 11: William Shakespeare: *The Tempest* (Part II)

Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of the play

Block 3: Jacobean to Restoration

Unit 12: John Webster: *The White Devil* (Part I)

John Webster: The Playwright, Sources of the Play *The White Devil*, Act wise Summary of the Play, Critical Reception of Webster's *The White Devil*

Unit 13: John Webster: *The White Devil* (Part II)

Critical Commentary of the Play, Major Themes, Major Characters, Webster's Art of Characterisation

Unit 14: William Congreve: *The Way of the World* (Part I)

William Congreve: The Playwright, Act wise Summary of the Play, Critical Reception of Congreve's *The Way of the World*

Unit 15: William Congreve: *The Way of the World* (Part II)

Critical Commentary of the Play, Major Themes, Major Characters

Reading List:

- M.C. Bradbrook: *Themes and Conventions in Elizabethan Tragedy*.
- Alexander Merguerite: *An Introduction to Shakespeare and His Contemporaries*.
- David Bevington et al: *English Renaissance Drama. A Norton Anthology*.
- E.M.W. Tillyard: *The Elizabethan World Picture*.
- Sean McEvoy: *Shakespeare: The Basics*.

SEMESTER 2

COURSE 4:

18TH AND 19TH CENTURY NOVELS

In this Course, the learners are taken through the brief study of the theories of fiction and aspects of fiction writing as well as six representative novelists roughly covering the period stretching from the 18th century to the 19th such as—Henry Fielding, Jane Austen, Charles Dickens, Emily and Charlotte Brontë and Thomas Hardy

Learning Objectives: The objectives of the course are to:

- provide an overall idea on the rise of the theories of Fiction
- take up some of the significant and representative novels from the 18th century to the 20th century
- acquaint the learners with the life and works of the prescribed novelists
- discuss the socio-historical contexts in which these works are situated

Learning Outcomes: After going through the course, the learner will be able to:

- discuss the narrative content and characteristics of the prescribed texts
- discuss the various aspects and narrative elements of the prescribed texts
- relate the socio-historical contexts and times in which these novels were written
- develop critical aptitude and reflexive thinking
- evaluate and provide own critical analyses of the prescribed texts

Block 1: Theories of Fiction

Unit 1: Milan Kundera: *Art of the Novel* (“The Depreciated Legacy of Cervantes”)

Milan Kundera: Life and Works, Reading the Text prescribed, Important Ideas in the Text
Reception of Kundera’s Ideas

Unit 2: Wayne C. Booth: “Telling and Showing” from *The Rhetoric of Fiction*

Wayne C. Booth: Life and Works, About the Book *The Rhetoric of Fiction*, Some Excerpts from the text of “Telling and Showing”, Reading the Text

Unit 3: Narratology

Narratology: Meaning and Scope, Important concepts in Narratology, Story and Plot, Narrative, Narrator, Narratee, Point of View

Unit 4: Shlomith Rimmon Kenan: Concepts from Narrative Fiction

Shlomith Rimmon-Kenan: Life and Works, What is Narrative?, Important Concept of the Book, Idea of the Story: Events/Character, Idea of Time (Order, Duration, Frequency), Characterisation, Focalisation, The Role of the Reader

Block 2: Fiction: Fielding to Dickens

Unit 5: Henry Fielding: *Tom Jones* (Part I)

Henry Fielding: The Novelist, His Life and Works, Story of the Novel, Critical Reception of Fielding

Unit 6: Henry Fielding: *Tom Jones* (Part II)

The Prefatory Introductions to the Books of the Novel, Major Themes, Fielding's Art of Characterisation, Fielding's Narrative Style

Unit 7: Jane Austen: *Mansfield Park* (Part I)

Jane Austen: The Novelist, Her Life & Works, Story of the Novel, Critical Reception of Austen

Unit 8: Jane Austen: *Mansfield Park* (Part II)

Reading the Novel, Major Themes, Austen's Art of Characterisation, Austen's Narrative Style

Unit 9: Charles Dickens: *Tale of Two Cities* (Part I)

Charles Dickens: The Novelist, His Life & Works, Story of the Novel, Critical Reception of Dickens

Unit 10: Charles Dickens: *Tale of Two Cities* (Part II)

Reading the Novel, Major Themes, Dickens' Art of Characterisation, Dickens' Narrative Style

Block 3: Fiction: The Brontes to Hardy

Unit 11: Emily and Charlotte Bronte: Life and Works

Charlotte Brontë: The Novelist, Emily Brontë: The Novelist, Anne Brontë: The Novelist, Critical Reception of the Brontë Sisters

Unit 12: Charlotte Bronte: *Jane Eyre*

The Story of the Novel, Major Themes, Charlotte Brontë's Art of Characterisation, Charlotte Brontë's Narrative Style

Unit 13: Emile Bronte: *Wuthering Heights*

The Story of the Novel, The genesis of *Wuthering Heights*, Major Themes, Emile Brontë's Art of Characterization, Emile Brontë's Narrative Style

Unit 14: Thomas Hardy: *Tess of the d'Urbervilles* (Part I)

Thomas Hardy: The Novelist, His Life & Works, The Story of the Novel *Tess of the d'Urbervilles*, Critical Reception of Hardy

Unit 15: Thomas Hardy: *Tess of the d'Urbervilles* (Part II)

Reading the Novel *Tess of the d'Urbervilles*, Major Themes, Hardy's Art of Characterization Hardy's Narrative Style

Reading List:

- Irena R Makaryk. *Encyclopaedia of Contemporary Literary Theory: Approaches, Scholar and Terms.*
- Shlomith Rimmon Kenan: *Narrative Fiction: Contemporary Poetics.*
- David Macey: *The Penguin Dictionary of Critical Theory.*
- Hans Bartens: *Literary Theory: The Basics.*
- Walter Allen: *The English Novel: A Short Critical History.*

COURSE 5:
ENGLISH POETRY: ROMANTIC TO VICTORIAN

This course introduces the learners to the realm of English poetry represented by the Romantic poets such as John Keats, P. B. Shelly, William Blake, William Wordsworth, Samuel Taylor Coleridge and Victorian poets such as Alfred Lord Tennyson, Robert Browning and Matthew Arnold of the 18th and 19th centuries.

Learning Objectives: The objectives of the course are to:

- provide an overall idea on English poetry in the Romantic and Victorian age
- discuss some of the significant and representative poets of the Romantic and Victorian age
- acquaint the learners with the life and works of the prescribed poets
- help the learners appreciate the poems prescribed

Learning Outcomes: After going through the course, the learner will be able to:

- have sufficient ideas on different aspects of Romantic and Victorian age
- relate the socio-historical contexts and times in which the prescribed poems were written
- develop critical aptitude and reflexive thinking

Block 1: Romantic Poetry I

Unit 1: Introduction to Romantic Poetry

Significance of Romantic Poetry, Literary Features of the Romantic Poetry, Major Romantic Poets, Critical Reception

Unit 2: William Blake: “A Cradle Song I” (Songs of Innocence) & “A Cradle Song II” (Songs of Experience)

William Blake: The Poet, His Life and Works, Explanation of the Poems—”A Cradle Song I” (*Songs of Innocence*) & “A Cradle Song II” (*Songs of Experience*), Major Themes, Style and Language, Critical Reception of Blake

Unit 3: William Wordsworth: Life and Works

William Wordsworth: The Poet, His Life & Poetic Works, Reception of Wordsworth as a Romantic Poet

Unit 4: William Wordsworth: “Tintern Abbey” & “Ode on Intimations of Immortality”

Reading the Poems—“Tintern Abbey” & “Ode: Intimations of Immortality”, Wordsworth’s Poetic Style

Unit 5: Samuel Taylor Coleridge: Life and Works

Samuel Taylor Coleridge: The Poet, His Life & Works, Critical Reception of Coleridge as a Romantic Poet.

Unit 6: Samuel Taylor Coleridge: “The Rime of the Ancient Mariner”

Reading the Poem “The Rime of the Ancient Mariner”, Reading the Poem, Major Themes, Coleridge’s Poetic Style

Block 2: Romantic Poetry II

Unit 7: John Keats: Life and Works

John Keats: The Poet, His Life & Works, Keats and the Tradition of English Odes, Reception of Keats as a Romantic Poet

Unit 8: John Keats: “To Autumn” & “On a Grecian Urn”

Reading the Poem: “To Autumn”, Reading the Poem: “On a Grecian Urn”, Keats’ Poetic Style

Unit 9: P. B. Shelly: Life and Works

P. B. Shelly: The Poet, His Life & Poetic Works, Reception of Shelly as a Romantic Poet

Unit 10: P. B. Shelly: “Ode to the West Wind”

Reading the Poems, Major Themes, Shelly’s Poetic Style

Block 3: Victorian Poetry

Unit 11: Introduction to Victorian Poetry

Different Forms of Victorian Poetry, Important Victorian Poets and their Works, Reception of Victorian Poetry

Unit 12: Alfred Lord Tennyson: “Ulysses”

Tennyson: The Poet, His Life and Poetic Works, Reading the Poem, Major Themes, Tennyson’s Poetic Style, Critical Reception of Tennyson as a Victorian Poet

Unit 13: Robert Browning: Life and Works

Robert Browning: The Poet, His Life & Poetic Works, Critical Reception of Browning as a Victorian Poet

Unit 14: Robert Browning: “Fra Lippo Lippi”

Reading the Poem, Major Themes, Browning’s Poetic Style

Unit 15: Matthew Arnold: “Dover Beach”

Matthew Arnold: The Poet, His Life and Poetic Works, Reading the Poem, Major Themes, Arnold’s Poetic Style, Critical Reception of Arnold as a Victorian Poet

Reading List:

- Bowra, C. Maurice. *The Romantic Imagination*.
- Andrew Sanders: *The Short Oxford History of English Literature*.
- David Daiches: *A Critical History of English Literature*.
- M. H. Abrams: *A Glossary of Literary Terms*.

COURSE 6:

LITERARY CRITICISM: CLASSICAL TO MODERN

In this course, the learners will be introduced to the Western critical tradition and its development till the beginning of 20th century. As a course on the History of English Criticism, it traces the origin of the criticism in a common Greco-Roman classical heritage, out of which the European intellectual tradition had emerged and its subsequent development through the Neoclassical, the Victorian and the Modern periods.

Learning Objectives: The objectives of the course are to:

- provide a detailed idea on the development of various critical traditions in the History of Literary Criticism
- acquaint the learners with some of the major critical texts and theories in the field of Literary Criticism
- familiarise the learners with some of the major literary critics and their contributions
- provide an introduction to some of the important theoretical concepts of Literary Criticism

Learning Outcomes:

After going through the course, the learner will be able to:

- Trace the historical development of Literary Criticism from the Greco-Roman to the modern period
- gain a broad idea on the major critical texts, concepts and theories in the field of Literary Criticism
- gain familiarity with some of the major literary critics and their contributions to the field
- grasp some of the major theoretical concepts of Literary Criticism
- gain a systematic idea on the field of Literary Criticism

Block 1: Classical Criticism

Unit 1: History of Greek and Roman Criticism

History of Greek Criticism, History of Roman Criticism, History of Rhetoric

Unit 2: Plato: Republic (Book X)

Plato: The Critic, His Life and Works, Plato's Republic (Book X), Important Concepts of the Text, Reception of Plato as a Critic

Unit 3: Aristotle: *Poetics*

Aristotle: The Critic, Aristotle's *Poetics*, Important Concepts of the Text, Reception of Aristotle as a Critic

Unit 4: Longinus: *On The Sublime*

Longinus: The Critic, Reading Longinus's *On The Sublime*, Important Concepts of the Text, Reception of Aristotle as a Critic

Unit 5: Sir Philip Sidney: *An Apology for Poetry or, The Defence of Poesy*

English Criticism at the time of the Renaissance, Sidney: The Critic, Sidney's *An Apology for Poetry*, Important Concepts of the Text, Reception of Sidney as a Critic,

Block 2: Neo-classical and Romantic Criticism

Unit 6: Introduction to Neo-classical Criticism

History of Neoclassical Criticism, Major Exponents in Neoclassical Criticism, Important Concepts

Unit 7: Samuel Johnson: *Preface to Shakespeare*

Samuel Johnson: The Critic, His Life and Works, Johnson: *Preface to Shakespeare*, Important Concepts of the Text, Reception of Johnson as a Critic

Unit 8: Introduction to Romantic Criticism

History of Romantic Criticism, Major Exponents of Romantic Criticism, Important Concepts

Unit 9: William Wordsworth: *Preface to Lyrical Ballads*

William Wordsworth: The Critic, His Life and Works, Wordsworth: *Preface to Lyrical Ballads*, Important Concepts of the Text, Reception of Wordsworth as a Critic

Unit 10: S. T. Coleridge: *Biographia Literaria* (Chapter XIII & XIV)

S.T. Coleridge: The Critic, His Life and Works, Reading Chapters XIII & XIV, Important Concepts of the Text, Reception of Coleridge as a Critic

Block 3: Victorian to New Criticism

Unit 11: Introduction to Victorian Criticism

History of Victorian Criticism, Major Exponents of Victorian Criticism, Important Concepts in Victorian Criticism

Unit 12: Matthew Arnold: “The Function of Criticism at the Present Time”

Arnold: The Critic, Reading the Text, Important Concepts, Arnold as a Victorian Critic

Unit 13: Introduction to New Criticism

History of New Criticism, New Criticism Vs Russian Formalism, Key Features of New Criticism, Important Concepts in New Criticism

Unit 14: W. K. Wimsatt and M. C. Beardsley: “The Intentional Fallacy” (1946) & “The Affective fallacy” (1949)

W. K. Wimsatt and M. C. Beardsley: The New Critics, Reading the Texts, Important Concepts, Wimsatt and Beardsley as New Critics

Unit 15: F. R. Leavis: “Irony in Swift”

F. R. Leavis: The Critic, Reading the Text “Line of Wit”, Leavis as a New Critic

Reading List:

- William K Wimsatt JR. & Cleanth Brooks: *Literary Criticism: A Short History*.
- MAR Habib: *A History of Literary Criticism: From Plato to the Present*.
- Birjadesh Prasad: *An Introduction to English Criticism*.
- D. A. Russell & M. Winterbottom: *Classical Literary Criticism*
- Vincent B. Leitch: *The Norton Anthology of Theory and Criticism*. New York: Norton.
- M H Abrams. *A Glossary of Literary Terms*.

- M.A.R. Habib. *A History of Literary Criticism: From Plato to the Present*.
- I. A. Richards. *Principles of Literary Criticism*.

SEMESTER III
COURSE 7:
20TH CENTURY Novels

In this Course, the learners shall be taken through the study of six important novels by Joseph Conrad, D. H. Lawrence, Virginia Woolf, James Joyce, John Fowles, Salman Rushdie roughly covering the 20th century. The learners are supposed to study these novels in order that they comprehend the issues addressed and learn the proper modes of analysing a work of fiction from the perspectives of various critical approaches.

Learning Objectives: The objectives of the course are to:

- provide an overall idea on the rise of 20th century novels
- acquaint the learners with the life and works of the prescribed novelists
- discuss the socio-historical contexts in which these works are situated

Learning Outcomes: After going through the course, the learner will be able to:

- discuss the narrative content and characteristics of the prescribed novels
- discuss the various aspects and narrative elements of the prescribed texts
- relate the socio-historical contexts and times in which these novels were written
- develop critical aptitude and reflexive thinking

Block 1: Conrad and Lawrence

Unit 1: Trends in Modern Fiction

Important Trends in 20th century fiction, Important Authors

Unit 2: Joseph Conrad: *Heart of Darkness* (Part I)

Joseph Conrad: Life and Works, Story of the Novel *Heart of Darkness*, Critical Reception of Conrad as a modern novelist

Unit 3: Joseph Conrad: *Heart of Darkness* (Part II)

Reading the Novel, Major Themes, Conrad's Art of Characterisation, Conrad's Narrative Style

Unit 4: D. H. Lawrence: *Sons and Lovers* (Part I)

Lawrence: Life and Works, Story of the Novel *Sons and Lovers*, Critical Reception of Lawrence as a modern novelist

Unit 5: D. H. Lawrence: *Sons and Lovers* (Part II)

Reading the Novel, Major Themes, Lawrence's Art of Characterization, Lawrence's Narrative Style

Block 2: Joyce and Woolf

Unit 6: Introducing "Stream of Consciousness Novels"

History of SCN, Its flourish in the 20th century, Important practitioners

Unit 7: James Joyce: *A Portrait of the Artist as a Young Man* (Part I)

James Joyce: Life and Works, Story of the Novel *A Portrait of the Artist*, Critical Reception of Joyce as a modern novelist

Unit 8: James Joyce: *A Portrait of the Artist as a Young Man* (Part II)

Reading the Novel, Major Themes, Joyce's Art of Characterization, Joyce's Narrative Style

Unit 9: Virginia Woolf: *To The Light House* (Part I)

Virginia Woolf: Life and Works, Story of the Novel *To the Lighthouse*, Critical Reception of Woolf as a modern novelist

Unit 10: Virginia Woolf: *To The Light House* (Part II)

Reading the Novel, Major Themes, Woolf's Art of Characterization, Woolf's Narrative Style

Block 3: Metafiction

Unit 11: Introducing Metafiction

History of Metafiction, Important Practitioners, Important Metafictional Works

Unit 12: John Fowles: *The French Lieutenants' Woman* (Part I)

John Fowles: Life and Works, Story of the Novel *The French Lieutenants' Woman*, Critical Reception of Fowles

Unit 13: John Fowles: *The French Lieutenants' Woman* (Part II)

Reading the Novel, Major Themes, Fowles' Art of Characterization, Fowles' Narrative Style

Unit 14: Salman Rushdie: *Midnight's Children* (Part I)

Salman Rushdie: Life and Works, Story of the Novel *Midnight's Children*, Critical Reception of Rushdie

Unit 15: Salman Rushdie: *Midnight's Children* (Part II)

Reading the Novel, Major Themes, Rushdie's Art of Characterization, Rushdie's Narrative Style

Reading List:

- John Peck & Martin Coyle: *Literary Terms and Criticism*.
- Michael Levenson: *The Cambridge Companion to Modernism*.
- Malcolm Bradbury: *The Modern World*.
- Patricia Waugh: *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

**COURSE 8:
MODERN DRAMA**

This course intends to provide an experience of dramatic writing starting from 1885 to 1960 encompassing representative playwrights such as John Millington Synge, George Bernard Shaw, Thomas Stearns Eliot, John Osborne, Harold Pinter, Samuel Beckett. These playwrights of the modern era have enriched the dramatic culture with their explorations of various aspects

of human life and society during the later part of the 19th century and the early and mid-20th century.

Learning Objectives: The objectives of the course are to:

- acquaint the learners with the life and works of the prescribed modern dramatists
- discuss the socio-historical contexts in which these works are situated
- provide an in-depth idea on the textual content and various characteristics or elements of the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- identify some of the major playwright and dramatists together with their literary contributions in the modern times
- discuss the content and characteristics of the prescribed plays
- discuss the various dramatic aspects and elements of the prescribed texts
- relate the socio-historical contexts and times in which these plays were written

Block 1: Modern Drama: Shaw and Synge

Unit 1: Background

The Emergence of Modern Drama, Important Continental Movements, Important Theorists/Practitioners of Modern Drama

Unit 2: George Bernard Shaw: *Candida* (Part I)

George Bernard Shaw: The Playwright, His Life and Dramatic Career, Sources of the Play *Candida*, Critical Reception of Shaw

Unit 3: George Bernard Shaw: *Candida* (Part II)

Act wise Summary of the Play *Candida*, Critical Commentary on the Play, Major Themes, Major Characters

Unit 4: John Millington Synge: *Playboy of the Western World* (Part I)

John Millington Synge: The Playwright, His Life and Dramatic Career, Sources of the Play *Playboy of the Western World*, Critical Reception of Synge

Unit 5: John Millington Synge: *Playboy of the Western World* (Part II)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Block 2: Modern Drama: Eliot and Osborne

Unit 6: Background

The Emergence of Modern English Drama, Important Theorists/Practitioners of Modern English Drama

Unit 7: Thomas Stearns Eliot: *Murder in The Cathedral* (Part I)

T. S. Eliot: The Playwright, His Life and Dramatic Career, Sources of the Play *Murder in The Cathedral*, Critical Reception of Eliot

Unit 8: Thomas Stearns Eliot: *Murder in The Cathedral* (Part II)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 9: John Osborne: *Look Back in Anger* (Part I)

John Osborne: The Playwright, His Life and Dramatic Career, Sources of the Play *Look Back in Anger*, Critical Reception of Eliot

Unit 10: John Osborne: *Look Back in Anger* (Part II)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Block 3: Absurd Drama

Unit 11: Introducing Absurd Drama

The Emergence of Absurd Drama, Important Theorists/Practitioners of Absurd Drama

Unit 12: Samuel Beckett: Life and Works

Samuel Beckett: The Playwright, His Life, His Dramatic Career, Sources of the Play *Waiting for Godot*, Critical Reception of Beckett

Unit 13: Samuel Beckett: *Waiting for Godot* (Part I)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 14: Harold Pinter: *The Caretaker* (Part I)

Harold Pinter: The Playwright, His Life and Dramatic Career, Sources of the Play *The Caretaker*, Critical Reception of Beckett

Unit 15: Harold Pinter: *The Caretaker* (Part II)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Reading List:

- Eric Bentley: *The Theory of the Modern Stage*.
- Harold Bloom. *Dramatists and Dramas*.
- Robert Brustein. *The Theatre of Revolt: An Approach to Modern Drama*.
- Martin Esslin. *The Theatre of the Absurd*.
- Allardyce Nicoll: *British Drama*.
- Raymond Williams: *Drama from Ibsen to Brecht*.

**COURSE 9:
MODERN POETRY**

This course deals with Modern poetry, which is stated to have begun with the French Symbolist Movement and ended with the World War II. Modern Poetry refers to poetry written, mainly in Europe and North America, in between 1890 and 1950, in the tradition of modernist literature. In this course, we shall discuss a number of modern poets like Wilfred Owen, W. B. Yeats, T. S. Eliot, Rupert Brooke, G. M. Hopkins, Seamus Heaney, Dylan Thomas, Ted Hughes, Phillip Larkin and W. H. Auden.

Learning Objectives: The objectives of the course are to:

- familiarise the learners with the life and works some of the important modern poets
- provide the learner with the scope of exploring the poetical works of select modern poets in the field of literature
- delve into various aspects of the prescribed poetical texts such as their context, meaning, poetical style and language

Learning Outcomes: After going through the course, the learner will be able to:

- gain an interest in further exploring the poetical works and contributions of the introduced poets
- grasp the context and historical background in which the prescribed poems were written
- gain an idea on the changing characteristics, practices and development of poetry down the ages

Block A: History and Contexts

Unit 1: Introducing Modern Poetry

The Decadents, The Pessimists, The Realists, The Traditional Poets, The Georgians, The Imagists, War Poetry, Post War Poetry—New Poetry, Movement Poetry

Unit 2: Symbolism in Modern Poetry

What is Symbolism?, The French Symbolist Manifesto, Important French Symbolist Poets, Impact of Symbolism on English Poetry

Unit 3: War Poetry

Poetry of the 1914-1918 (Important Poets and their works), Poetry of the 20s (Important Poets and their works), Poetry of the 30s (Important Poets and their works)

Unit 4: Poetry after WW II

Apocalyptic Poetry, Movement Poetry (Important Poets and their works)

Block 2: Till World War II

Unit 5: G. M. Hopkins: “The Windhover”, “Pied Beauty”

Hopkins: The Poet, Reading the Poems prescribed, Major Themes, Hopkins’ Poetic Style, Reception of Hopkins

Unit 6: W. B. Yeats: “The Second Coming”, “Byzantium”

Yeats: The Poet, Reading the Poems prescribed, Major Themes, Yeats’ Poetic Style, Reception of Yeats

Unit 7: T. S. Eliot: “The Love Song of J. Alfred Prufrock”

T S Eliot: The Poet, Reading the Poem prescribed, Major Themes, Eliot’s Poetic Style, Reception of Eliot

Unit 8: T. S. Eliot: “Journey of the Magie”

Reading the Poem prescribed, Major Themes, Eliot’s Poetic Style

Unit 9: Wilfred Owen: “Arms and The Boy” & “Futility”

Owen: The Poet, Reading the Poems prescribed, Major Themes, Owen’s Poetic Style, Reception of Owen

Unit 10: Rupert Brooke: “The Soldier”

Rupert Brooke: The Poet, Reading the Poem prescribed, Major Themes, Brooke’s Poetic Style, Reception of Brooke

Block 3: After World War II

Unit 11: W. H. Auden: “In Memory of W. B. Yeats”

Auden: The Poet, Reading the Poems prescribed, Major Themes, Auden’s Poetic Style, Reception of Auden

Unit 12: Dylan Thomas: “Poem in October”

Dylan Thomas: The Poet, Reading the Poems prescribed, Major Themes, Thomas’ Poetic Style, Reception of Thomas

Unit 13: Ted Hughes: “Pike”, “Thrushes”

Hughes: The Poet, Reading the Poems prescribed, Major Themes, Hughes’ Poetic Style, Reception of Hughes

Unit 14: Phillip Larkin: “Next Please”, “Ambulance”

Larkin: The Poet, Reading the Poems prescribed, Major Themes, Larkins’ Poetic Style, Reception of Larkin

Unit 15: Seamus Heaney: “After A Killing”

Seamus Heaney: The Poet, Reading the Poems prescribed, Major Themes, Heaney’s Poetic Style, Reception of Heaney

Reading List:

- Arthur Symons: *The Symbolist Movement in Literature: A Collection of Short Essays on French Symbolist Writers and Poets.*
- Neil Roberts: *A Companion to Twentieth Century Poetry.*
- Malcolm Bradbury & James McFarlane: *Modernism: A Guide to European Literature 1890-1930.*
- David Perkins: *A History of Modern Poetry: From the 1890s to the High Modernist Mode.*
- Neil Corcoran. *The Cambridge to Twentieth-Century English Poetry.*

SEMESTER IV

COURSE 10:

LITERARY AND CRITICAL THEORY I

In this Course, we shall read about Literary Theory and Critical Theory in terms of its various approaches and concepts. However, since World War I, and most specifically since the 1960s, there have appeared a large number of innovative literary theories and methods of critical

analysis. The attempt has been to examine how ‘theory’ shows itself to be the case of the ‘literary’ world responding to the changes in the larger environment of the 20th century.

Learning Objectives: The objectives of the course are to:

- provide a detailed discussion on the rise of Literary Theory
- familiarise the learners to some of the major literary theorists and critics
- present the critical approaches to various theoretical concepts and ideas

Learning Outcomes:

After going through the course, the learner will be able to:

- discuss the rise of literary theory
- identify some of the major critics, writers and practitioners of literary theory
- discuss some of the significant theoretical concepts in a detailed manner
- develop critical and reflective thinking

Block 1: Theoretical Approaches I

Unit 1: The Rise of Literary and Critical Theory

The Rise of Literary Theory, The Rise of Critical Theory, Influence of Theory on Literary Practices, Reading from the ‘Preface’ of *Literary Theory: The Basics*, Reading from the ‘Introduction’ From David Lodge & Nigel Wood’s *Anthology*, Reading from “The Return to Philology” by Paul de Man

Unit 2: Russian Formalism

The Tradition of Russian Formalism, The Russian Formalist Critics—Roman Jakobson, Yuri Tynyanov, Viktor Shklovsky, Boris Tomashevsky, Boris Eichenbaum, Vladimir Propp, Mikhail Bakhtin, Major Concepts, Reception of Russian Formalism

Unit 3: Structuralism

Introducing Structuralism, Major Thinkers of Structuralism—Ferdinand de Saussure, Claude Levi-Strauss, Roland Barthes, Jacques Lacan, Gerard Genette, Jonathan Culler, Important Concepts, Influence of Structuralism.

Unit 4: Post Structuralism & Deconstruction

Introducing Poststructuralism, Major Thinkers of Poststructuralism—Jacques Derrida, Michel Foucault, Jacques Lacan, Roland Barthes, Paul de Man, J. Hillis Miller, Key Concepts in Derrida’s Deconstruction, Key Concepts in Lacanian Psychoanalysis, Key Concepts of Foucault, Reception of Poststructuralism

Unit 5: New Historicism and Cultural Materialism

Introducing New Historicism, Major Theorists—Stephen Greenblatt, Introducing Cultural Materialism, Major Theorists—Raymond Williams, Jonathan Dollimore, Alan Sinfield, Reception of These Theories

Block 2: Theoretical Approaches II

Unit 6: Psychoanalytic Criticism

Introducing Psychoanalytic Criticism, Major Critics/Theorists, Classical Freudian Criticism, Jungian Criticism, Lacanian Criticism, Reception of Psychoanalytic Theory

Unit 7: Phenomenological Criticism

Introducing Phenomenological Criticism, Major Thinkers—Edmund Husserl, Martin Heidegger, Jean Paul Sartre, Merleau-Ponty, Immanuel Levinas, Reception of Phenomenological Criticism

Unit 8: Hermeneutics and Reader Response Theory

Introducing Hermeneutics, Introducing RRT, Major Theorists—Roman Ingarden, Stanley Fish, Wolfgang Iser, Important Concepts in RRT—Implied Reader and Implied Author, Interpretive Community, Affective Stylistics, Reception of These Theories

Unit 9: Reception Theory

Introducing Reception Theory, Major Theorists—Hans Robert Jauss, Wolfgang Iser, Hans Georg Gadamer, Reception of This Theory

Unit 10: Marxist Criticism

Introducing Marxist Criticism, Major Critics—Georg Lukacs, Raymond Williams, Louis Althusser, Antonio Gramsci, Reception of Marxist Criticism

Block 3: Theoretical Concepts III

Unit 11: Post Colonialism

Introducing Postcolonialism, Major Theorists of Postcolonialism—Edward Said, Gayatri Chakravorty Spivak, Franz Fanon, Homi Bhabha, Important Concepts of Postcolonialism, Reception of Postcolonialism

Unit 12: Feminisms

Introducing Feminism, Different Phases of Feminism—First Wave Feminism [Virginia Woolf, Simone De Beauvoir], Second Wave Feminism [Elaine Showalter, Kate Millet], Third Wave Feminism, Socialist/Marxist Feminism [Juliet Mitchell, Sheila Rowbotham, Michèle Barrett, French Feminism:[Helen Cixous, Luce Irigaray, Julia Kristeva], Reception of Feminism

Unit 13: Gender, Sexuality and Queer Theory

Introducing the concept of gender, sexuality and the Queer, Their implications in literary studies

Unit 14: Eco criticism

Introducing Ecocriticism, History and Emergence, Implications in literary studies

Unit 15: Post Theory

Introducing the concept of post theory, Current state of critical theory, future of theory

Reading List:

- Peter Barry: *Beginning Theory: An Introduction to Literary and Cultural Theory*.
- Hans Bertens: *Literary Theory: The Basics*.
- David Macey: *Dictionary of Critical Theory*.
- S. Ramaswami & V. S. Sethuraman. *The Critical Tradition: An Anthology of English Literary Criticism Vol-1 & 2*.
- Roman Seldon: *A Reader's Guide to Contemporary Literary Theory*.

COURSE 11:
LITERARY AND CRITICAL THEORY II

In this course, we have tried to bring to you some of the very basic theoretical essays written at various periods of the 20th century. But, the applications of their respective theorists have continued. We shall find that the prescribed essays and texts include areas like history of ideas, Linguistics and Poetics, Reader Response Theory, Psychoanalysis, Structuralism and Post structuralism, Gender-studies, Anthropology, Post-colonialism and Postcolonial historiography and so on.

Learning Objectives: The objectives of the course are to:

- provide a detailed discussion on some of the significant theoretical trends
- familiarise the learners to some of the major critics, writers and practitioners of those trends
- present the critical approaches to various theoretical concepts and ideas

Learning Outcomes: After going through the course, the learner will be able to:

- discuss some of the significant theoretical concepts in a detailed manner
- identify some of the major critics, writers and practitioners of literary theory
- elaborate on the critical approaches to various theoretical concepts and ideas
- develop critical and reflective thinking

Block 1: From Saussure to Bakhtin

Unit 1: Ferdinand de Saussure): “The Object of Study”

Saussure: Life and Works, Reading the text, Important Theoretical Issues raised, Reception of Saussure

Unit 2: Roman Jakobson: “Linguistics and poetics”

Roman Jakobson: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Jakobson

Unit 3: Roland Barthes: “The Death of the Author”

Barthes: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Barthes

Unit 4: Stanley Fish: “Interpreting the Variorum”

Fish: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Fish

Unit 5: Mikhail Bakhtin: “From the Prehistory of Novelistic Discourse”

Mikhail Bakhtin: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Bakhtin

Block 3: From Lacan to Fish

Unit 6: Jacques Lacan: “Seminar on *The Purloined Letter*”

Lacan: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Lacan

Unit 7: Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”

Derrida: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Derrida

Unit 8: Michel Foucault: “What is an Author?”

Foucault: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Foucault

Unit 9: Hayden White: “The Historical Text as Literary Artefact”

White: Life and Works, Reading the text, Important theoretical Issues raised, Reception of White

Unit 10: Walter Benjamin: “The Work of Art in an Age of Mechanical Production”

Benjamin: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Benjamin

Block 3: From Toril Moi to Edward Said

Unit 11: Toril Moi: “Female, Feminine, Feminist” from *Sexual Textual Politics*

Toril Moi: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Moi

Unit 12: Elaine Shwoalter: “Towards a Feminist Poetics”

Shwoalter: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Shwoalter

Unit 13: Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”

Spivak: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Spivak

Unit 14: Homi Bhabha: “Nation and Narration” from *The Location of Culture*

Bhabha: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Bhabha

Unit 15: Edward Said: “Introduction” from *Orientalism*

Edward Said: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Said

Reading List:

- David Lodge & Nigel Wood: *Modern Criticism and Theory: A Reader*.
- David Macey: *The Penguin Dictionary of Critical Theory*.
- Jonathan D Culler: *Literary Theory: A Very Short Introduction*.
- Peter Barry: *Beginning Theory: An Introduction to Literary and Cultural Theory*.

AMERICAN LITERATURE

This course deals with American literature with particular reference to its history, poetry, drama and fiction. Many literary historians discuss American literature with reference to the Revolutionary War (1775-81), the Civil War (1861-65), World War I (1914-18), and World War II (1939-45). Such divisions make it convenient to distinguish periods and sub-periods in American literature. This course shall introduce us to American Literature as a whole.

Learning Objectives: The objectives of the course are to:

- take up some of the significant poetical works of American literature
- familiarise the learners to the life and literary contributions of the select American poets
- highlight some of the thematic concerns, issues and aspects represented in the prescribed texts

Learning Outcomes: After going through the course, the learner will be able to:

- discuss the significance and related contexts of the prescribed poetical works
- gain a detailed idea on the life and works of the select American poets
- discuss the thematic concerns, issues and aspects represented in the prescribed texts
- appreciate the variety of poetical style and use of language as reflected in the prescribed poems

Block 1: History

Unit 1: Puritan Beginnings & Frontier Experience (Part I)

Social Context, Intellectual Context, Major Writers (Anne Dudley Bradstreet, Edward Taylor, Cotton Mather, Michael Wigglesworth), Influences on Later Writers.

Unit 2: Puritan Beginnings & Frontier Experience (Part II)

Major Writers, (William Bradford, Thomas Godfrey, Jonathan Edwards, Benjamin Franklin, William Byrd II), Influences on Later Writers.

Unit 3: Transcendentalism and American Modernism (Part I)

Social Context, Intellectual Context, Major Writers (Ralph Waldo Emerson, Henry David Thoreau, Mark Twain)

Unit 4: Transcendentalism and American Modernism (Part II)

Major Writers (Henry James, Thomas Stearns Eliot, Stephen Crane), Influence on Later Writers.

Block 2: Poetry and Drama

Unit 5: Introducing American Poetry

A brief History, Major Trends, Major Poets

Unit 6: Walt Whitman: “Wound Dresser”, “One’s Self I Sing”

Whitman: The Poet, Reading the Poems prescribed, Major Themes, Whitman’s poetic style, Reception of Whitman

Unit 7: Emily Dickinson: “A Bird Came Down the Walk”, “Much Madness”

Dickinson: The Poet, Reading the Poems prescribed, Major Themes, Dickinson's poetic style, Reception of Dickinson

Unit 8: Robert Frost, (1874-1963): "Stopping by the Woods"; "Mending Wall"

Frost: The Poet, Reading the Poems prescribed, Major Themes, Frost's poetic style, Reception of Frost

Unit 9: Eugene O'Neill: *Desire Under the Elms* Eugene O'Neill: The Playwright, His Life, His Dramatic Career, Critical Reception of Neill

Unit 10: Eugene O'Neill: *Desire Under the Elms* II

Sources of the Play *Desire Under the Elms*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Block 3: Fiction

Unit 11: Ernest Hemingway: Life and Works

Hemingway: Life and Works, Story of the Novel, Critical Reception of Hemingway

Unit 12: Ernest Hemingway: *The Old Man and the Sea*

Reading the Novel, Major Themes, Hemingway's Art of Characterization, Hemingway's Narrative Style

Unit 13: Herman Melville: Life and Works

Melville: Life and Works, Story of the Novel, Critical Reception of Melville

Unit 14: Herman Melville: *Billy Budd*

Reading the Novel, Major Themes, Fielding's Art of Characterization, Melville's Narrative Style

Unit 15: Mark Twain: *The Adventures of Huckleberry Finn*

Mark Twain: Life and Works, Story of the Novel, Reading the Novel, Major Themes, Mark Twain's Art of Characterization, Mark Twain's Narrative Style

Reading List:

- Harold Bloom: *Modern American Poetry*.
- Christopher Beach: *The Cambridge Introduction to Twentieth-Century American Poetry*.
- Nina Baym: *The Norton Anthology of American Literature*

DSE/Minor/MD/ID

Semester 1

COURSE 1:

NON-FICTIONAL PROSE

This Course introduces the learners to the different forms of non-fictional prose writing. They will be taken through different genres such as essays, biography, autobiography, letters and travel writing that emerged from diverse historical and cultural contexts.

Learning Objectives: The objectives of the course are to:

- identify some of the major prose writers and their literary contributions
- trace the real-life experiences or the thoughts of the writers that find a reflection in the prescribed texts
- provide a detailed study of the prescribed works of non-fictional prose
- discuss the various aspects and characteristics of the prescribed texts

Learning Outcomes: After going through the course, the learner will be able to:

- discuss the detailed content and various aspects of the prescribed works of non-fictional prose
- relate to the relevant contexts, life experiences and reflections that shaped these texts
- evaluate and provide own critical analyses of the prescribed texts

Block 1: Essays

Unit 1: Montaigne: “Of Solitude”

Montaigne: Life and Works, Explanation of the Text: List of Important References in the Text, Glossary of the Text, Major Themes, Style and Language, Critical Reception

Unit 2: Francis Bacon: “Of Truth” & “Of Studies”

Francis Bacon: Life and Works, Explanation of the Essays: Explanation of the Essay “Of Truth”, Explanation of the Essay “Of Studies”, Glossary, Major Themes, Style and Language, Critical Reception

Unit 3: Charles Lamb: “My Relations”

Charles Lamb: Life and Works, Reading the Text: Major Themes, Lamb’s Prose Style, Critical Reception

Unit 4: Virginia Woolf: “Modern Fiction”

Virginia Woolf: Life and Works, Woolf’s Idea of the Essay as a Literary Form, Reading the Text: Major Themes, Woolf’s Prose Style, Critical Reception

Unit 5: George Orwell: “Shooting an Elephant”

George Orwell: Life and Works, Reading the Text: Major Themes, Orwell’s Prose Style, Critical Reception

Block 2: Life Writing (Biography/Autobiography)

Unit 6: Jean-Jacques Rousseau (1712-78): *Confessions*

A Brief History of Autobiography, Jean-Jacques Rousseau: Life and Works, Reading about *The Confessions*, Rousseau’s Prose Style, Critical Reception

Unit 7: Samuel Johnson: “Life of Milton”

A Brief History of Biography, Samuel Johnson: Life and Works, Reading the Text, Johnson’s Prose Style, Critical Reception

Unit 8: “Florence Nightingale” from Lytton Strachey’s *Eminent Victorians*

Lytton Strachey: Life and Works, Reading the Text: Major Themes, Strachey’s Prose Style, Critical Reception

Unit 9: Russell’s *Autobiography* (Chapters: I & II)

Bertrand Russell: Life and Works, Reading Russell’s *Autobiography*, Reading Chapter I: “Childhood”, Reading Chapter II: “Adolescence”, Russell’s Prose Style, Critical Reception

Unit 10: Diary of Virginia Woolf (Select Entries)

What is Life Writing?, Virginia Woolf as a Diarist, Reading the Diary Entries, Important Themes, Style and Language

Block 3: Letters and Travel Writings

Unit 11: Keats’ Letters: To Benjamin Bailey, 22 November, 1817, and To John Hamilton Reynolds, 3 May 1818

John Keats: The Letter Writer, Reading the Texts: Major Themes, Keats’ Prose Style, Critical Reception

Unit 12: Eric Newby: *A Short Walk in the Hindu Kush* (Chapter IV “Pera Palce” & Chapter V “The Dying Nomad”) (Part I)

A Short History of Travel, Eric Newby: The Travel Writer, Brief Summary of the book

Unit 13: Eric Newby: *A Short Walk in the Hindu Kush* (Chapter IV “Pera Palce” & Chapter V “The Dying Nomad”) (Part II)

Reading Chapter IV: “Pera Palace”, Reading Chapter V: “The Dying Nomad”, Newby’s Prose Style, Major Themes

Unit 14: V. S. Naipaul: *An Area of Darkness* (Section 1, Chapter 1)

A Brief Account of Travel Writing, V.S. Naipaul: Life and Works, Reading the Chapter, Important Themes, Style and Language

Reading List:

- John Peck & Martin Coyle: *Literary Terms and Criticism*. Palgrave.
- Carl Thompson: *Travel Writing*.
- Henry Ellershaw. *Keats: Poetry and Prose*.
- M. H. Abrams. A Glossary of Literary Terms.
- C.H. Lockitt: *The Art of the Essayist*.

Semester 2:

COURSE 2:

LANGUAGE, LINGUISTICS AND GRAMMAR

This course introduces the learners to the basic concepts of English Language and Linguistics. In the Units of this course, the learners will gain access to the very basic aspects of Language and Linguistics, English Phonetics and Phonology, Morphology, Syntax and Semantics.

Learning Objectives: The objectives of the course are to:

- trace the history of English Language including Modern Linguistics
- provide an introduction to the field of Language and Linguistics
- take up a detailed study on the branches and various aspects of Language, Linguistics and Grammar
- highlight important areas of spoken language such as speech sounds, pronunciation, stress patterns, rhythm and intonation
- enable the learner, develop a broad idea on the functions and importance of the English Language, Linguistics and Grammar

Learning Outcomes: After going through the course, the learner shall be able to:

- gain a detailed idea on the history of English Language from its origins to the modern period
- grasp the importance and varied functions of Language, Linguistics and Grammar
- discuss the functions of various branches of Language and Linguistics

Block 1: History of English Language and Phonetics

Unit 1: History of the English Language I

Origins of English—Anglo Saxon Period, Middle English Period, Modern English Period, Growth of Vocabulary—Borrowings from other Languages, Word Formation, Language Change: Grammar, Language Change: Spelling and Pronunciation, Basic Concepts of Language—Arbitrariness, Base, Comparative Philology, Dialects, Standard Language.

Unit 2: History of the English Language II

Renaissance: Rise of Modern English, Change of Meaning—Generalisation, Specialisation, Differentiation, Association of Ideas, Contributors to the development of English—The Contribution of William Shakespeare, The Contribution of Dr. Johnson, The Contribution of T.S. Eliot, The Contribution of the Bible, American English—Changes in Vocabulary, Changes in Spelling, Changes in Grammar, Changes in Pronunciation

Unit 3: Introduction to Linguistics

Linguistics as a Scientific Study of Language, Structure and Systems of Language—Synchrony and Diachrony, Langue and Parole, Syntagmatic and Paradigmatic Relations, Branches of Linguistics—Anthropological Linguistics, Applied Linguistics, Computation Linguistics, Ethno-Linguistics, Historical Linguistics, Philosophical Linguistics, Psycholinguistics, Sociolinguistics

Unit 4: Phonology and Phonetics I

What is Phonology?—Phone, Phoneme, Allophone, What is Phonetics?—Acoustic Phonetics, Auditory Phonetics, Articulatory Phonetics, The Speech Sounds: Vowels—The Pure Vowels, The Diphthongs, The Speech Sounds: Consonants—Plosives, Affricates, Fricatives, Nasals, Lateral, Frictionless Continuants, Semi Vowels

Unit 5: Phonology and Phonetics II

The Syllable—The Syllabic Consonant, Consonant Clusters, Word Stress—Stress Patterns of English Words, Stress in Compound Words, Grammatical Function of Stress—Accent and Rhythm, Intonation

Block 2: Morphology, Syntax and Semantics

Unit 6: Morphology

What is Morphology, The Morpheme, Free and Bound Morpheme, Morphs and Allomorphs, Morphological Analysis of Words—Lexical Words and Grammatical Words, Simple, Complex and Compound Words, Affix, Stem and Root, Inflectional and Derivational Morphology, Word Formation

Unit 7: Syntax I

What is Syntax, Constituent Structure: Constituents of NP, VP, Prep P, Adj P, Adv P, Clause Constituents, P.S. Rules.

Unit 8: Syntax II

Different Elements of Syntax, I.C. Analysis, T.G. Grammar—Distinctions of Traditional Grammar with TG Grammar, Deep and Surface Structure, Transformational Analysis, Syntax and Semantics

Unit 9: Semantics I

Scope of Semantics, Different Elements of Meaning, Conceptual Meaning, Connotative Meaning, Social & Affective Meaning, Reflected and Collocative Meaning, Thematic Meaning, Componential Analysis

Unit 10: Semantics II

Meaning Relations, Antonymy, Synonymy, Polysemy, Hyponymy, Homonymy, Collocation Restriction, Sentence Meaning, Theories of Semantics, The Verification Theory, The Truth Conditional Theory

Block 3: Branches of Linguistics

Unit 11: Sociolinguistics I

Scope and Areas of Investigation, Language and Society, Speech Community, Dialects and Idiolects, Regional Dialects and Isoglosses, Social Dialect, Register and Style, Code Switching and Code Mixing

Unit 12: Sociolinguistics II

Pidgin, Creole, Standard Language, Bilingualism and Multilingualism, Language Planning

Unit 13: Psycholinguistics

Nature and Scope of Psycholinguistics, Major Schools of Psychology of Learning: The Behaviourist School, The Cognitive School, Constructivism, Theory of Innate Language Structure, Acquisition-Learning Hypothesis

Unit 14: English Language Teaching I

ELT: A Historical Overview, Communicative Competence, Contrastive Analysis, Error Analysis, Inter-language

Unit 15: English Language Teaching II

Approaches, Methods and Techniques of Teaching English, Grammar Translation Approach, The Structural Approach, The Communicative Approach, Modern Approaches

Reading List:

- John Lyons: *Language and Linguistics: An Introduction*.
- J. Sethi & P. V. Dhamija: *A course in Phonetics and Spoken English*.
- T. Balasubramanian: *A Text book of English Phonetics for Indian Students*.
- P. Syal & D. V. Jindal: *An Introduction to Linguistics*.
- Geoffrey Leech: *Semantics*.

Semester 3

COURSE 3:

INDIAN ENGLISH LITERATURE

This Course shall start with a discussion of the history of Indian English Writing, Indian English poetry, drama and fiction then it will touch upon individual authors. In this Course, the learners will be introduced to Indian English Literature, which has emerged both as a literary genre and as a small literary industry.

Learning Objectives: The objectives of the course are to:

- provide an introduction to the history of Indian English Literature
- take up some of the representative poetical works in a detailed manner

- introduce the learners some of the select Indian English Poets and their life and works
- highlight the thematic concerns and issues highlighted in the select poems

Learning Outcomes: After going through the course, the learner will be able to:

- trace the history of Indian English Literature from the pre-independence to the post-independence period
- gain an idea on the life and literary contributions of the select Indian English Writers
- highlight the thematic concerns and issues highlighted in the selected texts
- relate to the Indian context in which these works are situated
- relate literary representations to real life in India

Block 1: History and Contexts

Unit 1: Historical Background (1857-1920, 1920-1947)

The Social Context, Intellectual Context (The role of English), Major Literary Forms (Poetry, Drama, Prose) and their exponents

Unit 2: Historical Background (Independence and After)

The Social Context, Major Literary Forms (Poetry, Drama, Prose) and their exponents

Unit 3: Modern Indian English Literature (Poetry, Fiction, Drama and Prose)

Modern Indian English Poetry, Modern Indian English Fiction, Modern Indian English Drama, Modern Indian English Prose

Unit 4: Gauri Vishwanathan: “Literary Study and British Rule in India” from *Masks of Conquest*

Gauri Vishwanathan: The Critic, Explanation of the Essay, Important Issues raised by Vishwanathan, Critical Reception of the Essay

Unit 5: A. K. Ramanujan: “Is there an Indian Way of Thinking”

A. K. Ramanujan: The Critic, Explanation of the Essay, Important Issues raised by Ramanujan, Critical Reception of “Is there an Indian Way of Thinking”

Block 2: Poetry and Drama

Unit 6: Jayanata Mahapatra: “The Abandoned British Cemetery at Balasore”

Jayanta Mahapatra: The Poet, His Life and Works, Reading the poem “The Abandoned British Cemetery at Balasore”, Major Themes, Mahapatra’s Poetic Style, Critical Reception of Mahapatra

Unit 7: Kamala Das: “A Hot Noon at Malabar” & “My Grandmother’s House”

Kamala Das: The Poet, Her Life and Works, Reading the Poems: “A Hot Noon in Malabar” & “My Grandmother’s House”, Major Themes, Das’ Poetic Style, Critical Reception of Kamala Das

Unit 8: Keki N Daruwalla “Wolf” & “Hawk”

Daruwala: The Poet, His Life and Works, Reading the poems: “Wolf” & “Hawk”, Major Themes, Daruwalla’s Poetic Style, Critical Reception of Daruwalla

Unit 9: Girish Karnad: *Nagamandala*

Girish Karnad: The Playwright, His Life and Dramatic Career, Sources of the Play *Nagamandala*, Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of Karnad

Unit 10: Bijay Tendulkar: *Ghashiram Kotwal*

Vijay Tendulkar: The Playwright, His Life and Dramatic Career, Sources of the Play *Ghashiram Kotwal*, Act Wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of Tendulkar

Block 3: Indian English Novels**Unit 11: R K Narayan: *The Vendor of Sweets***

R. K. Narayan: The Novelist, His Life & Works, Reading the Novel: *The Vendor of Sweets*, The Storyline, Major Themes, Major Characters, Narayan’s Narrative Style, Critical Reception of Narayan

Unit 12: Mulk Raj Anand: *Untouchable*

Mulk Raj Anand: The Novelist, His Life & Works, Reading the Novel: *Untouchable*, The Storyline, Major Themes, Major Characters, Anand’s Narrative Style, Critical Reception of Anand

Unit 13: Anita Desai: *Clear Light of Day*

Anita Desai: The Novelist, Her Life and Works, Reading the Novel: *Clear Light of Day*, The Storyline, Major Themes, Major Characters, Desai’s Narrative Style, Critical Reception of Desai’s *Clear Light of Day*

Unit 14: Amitav Ghosh: *The Hungry Tide (Part I)*

Amitav Ghosh: The Novelist, His Life and Works, The Storyline of THT, Critical Reception of Amitabh Ghosh

Unit 15: Amitav Ghosh: *The Hungry Tide (Part II)*

Reading the Novel THT, Major Themes, Major Characters, Ghosh’s Narrative Style

Reading List:

- Gauri Viswanathan: *Masks of Conquest: Literary Study and British Rule in India*.
- Amit Chaudhuri: *The Picador Book of Modern Indian Literature*.
- K.R.S. Iyengar: *Indian Writing in English*.
- K. Mehrotra: *An Illustrated History of Indian Literature in English*.
- Bruce King: *Modern Indian Poetry in English*.
- Arvind Krishna Mehrotra. *A Concise History of Indian Literature in English*

Semester 4

COURSE 4: (OPTION A): MODERN EUROPEAN LITERATURE

This course introduces us to Modern European Literature. We shall begin with a reference to the different Aesthetic Movements that influenced both art and literature towards the end of the 19th century and the beginning of the 20th. While reading the authors prescribed, we shall see how they started varied types of revolt against the established beliefs and systems.

Learning Objectives: The objectives of the course are to:

To take up some of the significant aesthetic movements in the history of Europe

- To familiarise the learners to the life and literary contributions of the select European poets, novelists and dramatists
- To highlight some of the thematic concerns, issues and aspects represented in the prescribed texts

Learning Outcomes: After going through the course, the learner will be able to:

- Gain an idea of the important aesthetic movements in Europe
- gain an idea on the life and literary contributions of the select writers
- discuss the thematic concerns, issues and aspects represented in the prescribed texts
- appreciate the variety of style and use of language as reflected in the variety of prescribed texts

Block 1: Important Aesthetic Developments

Unit 1: Impressionism and Realism, Symbolism and Naturalism

What is Impressionism as an aesthetic Movement? Important Impressionists, What is Realism, Important Realists, Influence on Literature, What is Symbolism? Important Symbolist writers, What is naturalism? Important Naturalist writers

Unit 2: Futurism, Vorticism, Imagism, Acmeism

Introducing Futurism, Vorticism, Imagism, Acmeism as aesthetic movements

Unit 3: Expressionism, Dadaism and Surrealism, Existentialism and Absurdism

Introducing Expressionism, Dadaism and Surrealism as important aesthetic movements of the 20th century, Their influence on literature

Unit 4: Theories of Modern Drama

Important Theorists and their works

Block 2: Modern European Poetry and Fiction

Unit 5: Charles Baudelaire: “Correspondences”

Baudelaire: Life and Works, Reading the Poems, Major Themes, Baudelaire’s poetic style, Reception of Baudelaire

Unit 6: Federico García Lorca: “Lament for Ignacio Sánchez Mejías”

Lorca: Life and Works, Reading the Poems, Major Themes, Lorca's poetic style, Reception of Lorca

Unit 7: Pablo Neruda: "Ars Poetica"

Neruda: Life and Works, Reading the Poems, Major Themes, Neruda's poetic style, Reception of Neruda

Unit 8: Franz Kafka: *The Metamorphosis*

Kafka: Life and Works, Reading *The Metamorphosis*, Major themes, Kafka's art of characterisation, Kafka's narrative style

Unit 9: Fyodor Dostoevsky: *Crime and Punishment I*

Dostoevsky: Life and Works, Story of the Novel, Critical Reception of Dostoevsky

Unit 10: Fyodor Dostoevsky: *Crime and Punishment II*

Reading the Novel, Major Themes, Dostoevsky's Art of Characterization, Dostoevsky's Narrative Style

Block 3: European Drama

Unit 11: Bertolt Brecht: *Mother Courage (Part I)*

Brecht: The Playwright, His Life, His Dramatic Career, Critical Reception of Brecht

Unit 12: Bertolt Brecht: *Mother Courage (Part II)*

Sources of the Play *Mother Courage*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 13: Henric Ibsen: *Wild Duck (Part I)*

Henric Ibsen: The Playwright, His Life, His Dramatic Career, Critical Reception of Ibsen

Unit 14: Henric Ibsen: *Wild Duck (Part II)*

Sources of the Play *Wild Duck*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 15: Eugene Ionesco: *Chairs (Part I)*

Ionesco: The Playwright, His Life, His Dramatic Career, Critical Reception of Ionesco

Unit 16: Eugene Ionesco: *Chairs (Part II)*

Sources of the Play *Chairs*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Reading List:

- J. A. Cuddon: *Dictionary of Literary Terms and Literary Theory*.
- Robert Brustein: *The Theatre of Revolt: An Approach to Modern Drama*.
- M. H. Abrams: *A Glossary of Literary Terms*.
- Malcolm Bradbury & James McFarlane: *Modernism (1890-1930)*.

- Malcolm Bradbury: *The Modern World*.
- Barrett H. Clark. *World Drama*. New York: Dover Publications
- Sarah Lawall and Maynard Mack (Ed.) *The Norton Anthology of World Masterpieces: The Western Tradition*

COURSE 4 (OPTION B):

LITERATURE FROM NORTH-EAST INDIA (IN ENGLISH AND TRANSLATION)

This course introduces the learners to some of the important literary pieces and works from the North Eastern part of India. Some pieces are originally written in English and some are translated into English. We shall learn that in the context of the regional literatures from the North East of India, particularly those often projected as ‘marginalised’ or ‘removed’ from the mainstream, the experiment being undertaken by the indigenous writers is worth reading

Learning Objectives: The objectives of the course are to:

- provide an introduction to North East Literature in English and Translation
- take up some of the significant works of North East literature
- familiarise the learners to the life and literary contributions of the select writers of the region
- highlight some of the thematic concerns, issues and aspects represented in the prescribed texts

Learning Outcomes: After going through the course, the learner will be able to:

- identify some of the representative English works of literature from the Northeast
- appreciate the literary contributions of select Writers from the North eastern region of India
- highlight some of the major thematic concerns, socio-political discourses, socio-cultural and political aspects reflected in these texts
- appreciate and relate to the context in which these works are situated
- become aware of linguistic and cultural richness of the region

Block 1: Poetry

Unit 1: Navakanta Barua: “Silt” & “Bats”

Navakanta Barua: The Poet, The Poems: “Bats” and “Silt”, Reading the Poems, Major Themes, Barua’s Poetic Style, Critical Reception of Barua

Unit 2: Nilamoni Phukan: “The Dancing Earth”

Nilamani Phukan: The Poet, The Poems: “Bats” and “Silt”, Reading the Poems, Major Themes, Phukan’s Poetic Style, Critical Reception of Phukan

Unit 3: Mamang Dai: “The Voice of the Mountain” & “An Obscure Place”

Mamang Dai: The Poet, The Poems: “Voice of the Mountain” & “An Obscure Place”, Reading the Poems, Major Themes, Dai’s Poetic Style, Critical Reception of Dai

Unit 4: Robin S. Ngangom: “Poetry” & “Everywhere I Go”

Robin S. Ngangom: The Poet, The Poems: “Poetry” & “Everywhere I go”, Reading the Poems, Major Themes, Ngangom’s Poetic Style, Critical Reception of Ngangom

Unit 5: Desmond Kharmawphland: “Letter from Pahambir” & “The Conquest”

Desmond Kharmawphland: The Poet, The Poems: “Letter from Pahambir” & “The Conquest”, Reading the Poems, Major Themes, Kharmawphland’s Poetic Style, Critical Reception of Kharmawphland

Block 2: Fiction

Unit 6: Saurav Kumar Chaliha: “Slaves”

Saurabh Kumar Chaliha: The Short story Writer, Reading the Story: “Slaves”, The Storyline, Major Themes, Major Characters, Chaliha’s Narrative Style, Critical Reception

Unit 7: Tamsula Ao: “The Curfew Man”

Ao the Short story Writer, Reading the Story: “The Curfew Man”, The Storyline, Major Themes, Major Characters, Ao’s Narrative Style, Critical Reception of Ao

Unit 8: Birendra Kumar Bhattacharya: *Love in the time of Insurgency (Earuingam)*

Bhattacharya: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Bhattacharya’s Narrative Style, Critical Reception of Bhattacharya

Unit 9: Indira Goswami: *Moth-Eaten Howda of the Tusker*

Indira Goswami: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Goswami’s Narrative Style, Critical Reception of Goswami

Unit 10: Bina Barua: *Along the High Road (Jibonar Batat)*

Bina Barua: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Goswami’s Narrative Style, Critical Reception of Barua

Block 3: Prose and Drama

Unit 11: Hiren Gohain: “Two Roads to Decolonization: Gandhi and Tagore”

Hiren Gohain: The writer, Reading the text, Major Themes, Gohain’s Prose Style, Critical Reception of Gohain

Unit 12: Chandrakanta Murasingh: “Kokborok—Her People Her Past”

Chandrakanta Murasingh: The Writer, Reading the Text, Major Themes, Murasingh’s Prose Style, Critical Reception of Murasingh

Unit 13: Easterine Iralu: “Should Writers Stay in Prison”

Easterine Iralu: The Writer, Reading the Text, Major Themes, Iralu’s Prose Style, Critical Reception of Iralu

Unit 14: Arun Sarma: *Sri Nibaran Bhattacharya*

Arun Sarma: The Playwright, Sources of the Play: *Sri Nibaran Bhattacharya*, Act-wise Summary of the Play, Major Themes, Major Characters, Critical Reception of Sarma

Unit 15: Ratan Thiyam: *Chakravyuha*

Ratan Thiyam: The Playwright, Sources of the Play: *Chakravyuha*, Reading the Play: *Chakravyuha*, Critical Reception of Thiyam

Reading List:

- Tilottoma Misra: *The Oxford Anthology of Writings from North-east India*. Vol 1 & 2.
- Mamnika Gupta: *Indigenous Writers of India: Introduction and Contributions*.
- Birinchi Kumar Barua: *History of Assamese Literature*.
- Robin S Ngangom & Kynpham S. Nongkynrih: *Dancing Earth: An Anthology of Poetry from North-east India*.
- Preeti Gill: *The Peripheral Centre: Voices from India's Northeast*.

Guidelines for Seminar/Presentation

Introduction:

There is a requirement to present a seminar paper in the Four-Year Undergraduate programme and Two-Year PG Programme in English, offered by Krishna Kanta Handiqui State Open University. The seminar presentation (which carries 4 Credits) is in the Seventh Semester of the Four-Year Undergraduate Program and in the Second Semester of the Two-Year Postgraduate Programme in English. The primary objective is to familiarise the learners with the skills of seminar paper presentation on a selected topic of research.

In seminar papers, a specific aspect of a given text is discussed in a short piece of writing. The purpose of a seminar paper is to interpret specific examples and evidence. Seminar papers should have a very clear thesis; they should be able to elaborate thoroughly on their topic. The learners can choose any relevant topic for presentation. It may be a field study based or library-based topic. There are two broad types of seminar papers in academic settings – Empirical Seminar Paper and Theoretical Seminar Paper.

Traditionally, a seminar paper consists of four major sections: Introduction, Background, Analysis and Conclusion.

General Structure of a Seminar Paper

1. Introduction

Here, you need to set out the "Crux" of the paper. Your major tasks include:

- a) Introduce and note why the topic is significant.
- b) Briefly summarize the necessary background information.
- c) Convey your organization of the paper (i.e., "roadmap").
- d) Tell the audience what your paper will show and in what order.
- e) If you can concisely summarize your research and outline the arguments of your paper, then it is more likely that your audience will be able to follow your analysis.

2. Background

Here, you need to orient your audience towards your research area. Major tasks are:

- a) Describe the genesis of the subject.
- b) Describe the changes that occurred during its development.
- c) Explain the reasons for the changes.
- d) Describe where things are now (You may also want to indicate the reasons for further change).

3. Analysis

Here, you need to explain the thesis/main argument of your paper. Here, you need to do:

i. Large-Scale Organization: This follows the following tasks:

- a) Discuss the major issues;

- b) Separate issues and sub-issues
- c) Order issues logically

ii. Small-Scale Organization: This follows the following tasks:

- a) Introduce and conclude on each issue.
- b) Present your arguments and invalidate opposing arguments.
- c) Use organizational paradigms where appropriate.

4. Conclusion

Here your agenda include:

- a) Restate the thesis of the paper
- b) Summarize major points
- c) If you chose to use a hypothesis in your introduction, revisit the hypothesis to "tie-up" your paper.

Key Points:

- a) You should always keep a copy of your seminar paper duly signed by your Centre Coordinator and a Certificate of Presentation from him/her. The University may ask for a copy of that report as and when required.
- b) You may be asked to present your Seminar paper either at the University Headquarters/or at any assigned place face to face or through online mode.
- c) Seminar reports must be typed on a computer. Reports may be printed on both sides on standard A4 size papers with 1.5 inch margins on the left and 1.2 inch margins on right sides. In addition, 1.2 inch margins on the top and bottom. Page numbers must be maintained throughout.
- d) It is essential that the Presentation Room must be well-organised with a banner of the Seminar in the background.
- e) You should request your study centre to maintain a video-recording of your presentation session and obtain a copy of the session you attended.
- f) Alternatively, you can record a video of the presentation yourself and keep a copy until the declaration of your Final Semester Results. The University may require this video at any time.

Guidelines for Project/Dissertation

Section I

Introduction:

There is a requirement to prepare and submit a Project/Dissertation in Four Year Undergraduate programme and Two-Year PG Programme in English offered by Krishna Kanta Handiqui State Open University. The Project/Dissertation has been incorporated in the Eighth Semester of the Four-Year Undergraduate Program and in the Fourth Semester of the Two Year Postgraduate Programme in English. The primary objective of Project/Dissertation is to familiarize the learners with the basic concepts of research and research methodology at the postgraduate level that will enable them to head towards higher dimensions of research such as PhD.

A Project/Dissertation is a particular kind of academic task. You will usually be asked to generate a topic for yourself; to plan and execute a project investigating that topic; and to write up what you did and what your findings had been. You are expected to hone your theoretical and quantitative abilities through their application in the light of the information gathered while considering different aspects of literature, language and culture. This Project/Dissertation work consists of 8 credits, requiring about 240 hours of study and work.

Dear learners, please note that you need to take this task utmost seriously and with all your sincerity and dedication because of three basic reasons. First, this course provides you ample scope to apply your theoretical understanding of relevant issues of literature, language and culture. Secondly, this course carries the highest credits among all your courses in the programme. Thus, this course can help you achieve a better, higher grade in the programme. Finally, this project/dissertation activity provides you a scope to acquire research skills. This will ultimately help you undertake a career/study in research in near future.

In undertaking the Project/Dissertation work, you can take up a theoretical issue, or any socially relevant issues that you may have come up during your study. You should formulate a detailed research proposal along with your theoretical understanding of the issue. For doing this, you can Page 3 of 10 take help from the course 8 Research Methodology 9 in the Seventh Semester of the Four Year Undergraduate Programme in English. This is also done in the Second Semester of the Two Year Postgraduate Programme in English. You need to write your Project/Dissertation Report either in English.

The main steps to write a dissertation are:

- a) Choose your research topic carefully.
- b) Check what is exactly required.
- c) Have a clear goal and structure.
- d) Write as you go.
- e) Continue to question.
- f) Don't underestimate the editing stage.
- g) Enjoy the achievement.

Most importantly, you should note that the Project/Dissertation Work undertaken should be authentic and should contribute towards the development and growth of the subject. It is

mandatory that you submit the report in originality and you must not submit it earlier for any other purpose. Moreover, the University will use high-end plagiarism detection software to check all the project and dissertation reports. Thus, you should also note that if it is found that the Project/Dissertation Work undertaken does not appear to be authentic or does not contribute towards the growth of the subject or it has been merely copied from some sources, the University has the right to reject the Project/Dissertation Work without offering any explanation. In that case, you will be awarded zero. Group projects are not allowed. If it is found that the subjects/chapters/contents of the projects of two learners are matching, then both the projects will be rejected. Zero mark will be awarded to both.

Presentation Style

You need to follow the Presentation Style in the layout of your Project/Dissertation Report as mentioned in Section II of this Guidelines. Additionally, in Section III, we have provided certain Guidelines/Tips to help you do your Project/Dissertation more effectively.

Citation and Referencing Style in Project/Dissertation

Writing of Project/Dissertation Report is one of the research tasks. So, you need to follow a particular style of citation and referencing. The University follows the American Psychological Association's APA 7 Citation Style. A link to download a brief APA Citation Guide is: <https://apastyle.apa.org/style-grammar-guidelines/references/examples>

Role of your Project/Dissertation Guide

Your project/dissertation guide should be well-versed in the subject area, which will help you in designing the objectives, procedure for data collection, and analysis. You must discuss your project/dissertation design with your guide before the start of your work and also again if necessary at the writing stage and finally at the stage of editing the report. You should show your guide the draft project report before it is finalized for submission.

Eligibility of a Project/Dissertation Guide

- Faculty (from the University/Degree College)/Course Coordinator/Academic Consultant/ Counsellor having relevant teaching experience.
- Professionals holding Masters⁹ degree in the respective field or allied disciplines having a minimum of 5 years of experience in the relevant area.
- If you are taking the help of a Teacher/Professional apart from the faculties engaged during the counselling sessions at your study centre, then the Teacher/Professional⁹s biodata is to be approved by the respective Course Coordinators. The bio-data should contain the teaching/work experience, area of specialization, research publications and experience in guiding the project work.

Key Points:

- Always preserve a copy of the Report with you with all due signatures in originals. This may be required for your future academic/research/job purpose. Secondly, the University may also ask a copy of that report as and when required.

- You may be asked to present your Report either at the University Headquarters/or at any assigned place face to face or through online mode.
- Project/Dissertation Report must be typed in Computer. Report may be printed on both sides in standard A-4 size papers with 1.5 inch margins on left and 1.2 inch margins on right sides and 1.2 inch margins on top and bottom. Page numbers must be maintained throughout. The Title/Acknowledgement/ Content pages should be numbered in Roman letters (i, ii, iii etc...) while the main body part must be numbered in standard (1,2,3,...) format. Annexures should be included at the End and should also be numbered in Roman letters (i, ii, iii etc...).
- The Project/Dissertation Report should be printed on both sides of paper. For English Times New Roman font, size 12 point with spacing of minimum 1.5 has to be used.

Section II

Project/Dissertation Performa

Cover Page:

The cover page on the bound copy of the report should indicate.

- The title of the report. It would be short, if necessary, it should be followed by an explanatory sub-title.
- Your name and enrolment number/ Exam roll no /year of examination.
- Name and designation of the faculty member/ Coordinator/ Academic Consultant who has guided you.
- Name and designation of the person of the organization who has guided you.

Colour of the Hard Cover of the Project Report must be NAVY BLUE.

<p>Project Report/Dissertation</p> <p>Title of topic</p> <p>University Logo</p> <p>Dissertation submitted for the partial fulfilment of Four-Year Undergraduate Programme/Two Year Postgraduate Programme in English under Padmanath Gohainbaruah School of Humanities of Krishna Kanta Handiqui State Open University</p> <p><i>Submitted by</i> Name of the Candidate: Enrolment No: Study centre Code:</p>
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<p>Guide/Supervisor</p> <p>Name:</p> <p>Designation:</p> <p>Krishna Kanta Kandiqui State Open University</p> <p>Guwahati, Assam</p>
--

Certificate of the Guide/ Supervisor (Format)

<u>Certificate of the Guide/ Supervisor</u>	
Mentor / Guide Name:	
Designation:	
<p>This is to certify that the project report entitled “.....” has been prepared by Ms/Mrs.....bearing enrolment Nounder my supervision and guidance, for the partial fulfilment of Four Year Undergraduate Programme/Two Year Postgraduate Programme in English of Krishna Kanta Handiqui State Open University. His/her field work is satisfactory.</p>	
Date:	Signature:

Certificate of the Study Centre Coordinator/ Academic consultant of Study Centre

<u>Certificate of Study Centre Coordinator/ Academic consultant</u>	
Coordinator/ Name of Academic Consultant:	
Designation:	
<p>This is to certify that the project report entitled “.....” has been prepared by Ms./Mr under the guidance of Dr./ Sri/Mr./Ms.....for the Partial fulfilment of Four Year Undergraduate Programme/Two Year Postgraduate Programme in English of Krishna Kanta Handiqui State Open University. His/her field work is satisfactory.</p>	
Date:	Signature:

Acknowledgement:

The learner should provide an acknowledgement of the help received from the Supervisor, other teachers, Libraries and any other organizations/ sources/ persons. One may also acknowledge assistance from family members, friends and others. The learner has to put his / her signature and the Enrolment No. at the end of the acknowledgement.

Self-Declaration by the Learner

The learner has to make the following declaration:

<u>Self-Declaration by The Learner</u>	
I do hereby declare that this project work entitled “.....” submitted by me for the partial fulfilment of the requirement for the award of Four-Year Undergraduate Programme/Two Year Postgraduate Programme in English of Krishna Kanta Handiqui State Open University is a product of my own research work. The report embodies the finding based on my study and observations and has not been submitted earlier for the award of any degree or diploma to any Institute or University.	
Name:	Enrolment Number:
Signature of the Learner:	Date:

Table of Contents

Also called INDEX, the Table of Contents should provide the title of all chapters (with page numbers) major subdivisions and appendices. The table should also indicate the commencing page numbers of the preface, the bibliography, appendices & annexures.

Main Report

Your main report should follow the chapter scheme you had indicated in your synopsis. Generally, the sequential presentation should be as follows:

Chapter I: Introduction of the Problem: This chapter should provide a background of the problem and what is proposed to be investigated. The significance of the problem, the objective and the scope of the study and the contribution and impact your study will make should be elaborated. A brief description of the organization where you have conducted the project should be provided. →

Chapter-II: Theoretical Perspective, Methodology, Scope, Limitations: This chapter should give an overview of the theoretical concepts related to the problem under study. You should refer to the current status of research in the area and major findings thereof. These should bring out the necessity for a study of the kind you have undertaken and the approach you intend to follow. This chapter should describe in detail the steps followed in completing the study. If you have done a field study based work then the sample survey, the basis of sampling its size etc. should be discussed. The sources of primary and secondary data must be

stated and the way you have processed the data should be elaborated. You can also describe the scope and limitations of your study.

Chapter III, IV, V, VI Discussion/Body of the Report: Presentation of the relevant data and analysis and discussion thereof form the main body of the report. After you define your research problem clearly and definitely, before you start the report, decide on the main theme of your report; which of the findings are significant, which are peripheral? Develop your argument logically to build your theme, presenting data wherever necessary. Decide the distribution and the number of chapters required; keep appropriate balance in the size of the chapter, and avoid uneven coverage. Only include those parts of a table in the chapter which are relevant to the arguments, the details can be in the appendix. Spend more time on the central issues, giving them importance, clarity and emphasis. All issues if treated in the same manner will dilute a report.

Appendices and Annexure: Appendices are listed alphabetically e.g., Appendix A, Appendix B etc. and contain the table and data collection for the study. They are not included in the main chapters but referred to in the discussion and interpretations. Appendices are placed after the last chapter on summary conclusions.

Annexures are numbered numerically e.g., Annexure II etc. and contain such supporting information which are not collected as primary and secondary data, yet is relevant in discussion and for easy reference.

References: References can be mentioned either at the bottom of the appropriate page where these are referred or at the end of each chapter. If this has not been done, a third alternative is to list them at the end of the report immediately after the appendices / Annexures.

Bibliography: A bibliography is a list of the published sources consulted during the course of the project work and normally includes all works listed in the text and text notes. The bibliography should be arranged in APA 7th Citation Style.

Section II

A Guide to Organising the Contents of Project Report /Dissertation

The Title of the Study

A single sentence describing the inquiry should be in the title. The title is frequently used to refer to the independent and dependent variables. Avoid titles that imitate newspaper headlines; a formal report is not a journalistic assignment. Bear in mind that your reader will first notice the title of the report and will want to know if the report is relevant to his or her research interests. Your project/dissertation title should be a short yet accurate description of the report's content. Avoid using terms such as "a research into..." or "an experiment to discover" = in the opening of your title. Such sentences are redundant and contribute nothing to the text; they also reflect sloppy thinking. The phrase "title" is not acceptable as the initial word in a title. The reader will identify it as the title due to its placement.

The Abstract of the Study

The abstract describes your entire work in a single paragraph. A short overview of the goal and approach should be provided, as well as sections on the findings and discussion. Exclude detailed information such as statistics and statistical test-names from this section. Aim for a length of maximum 150 words for your abstract. The abstract is the second thing a reader sees after the title, and it may be the only thing they see. As such, it should give a comprehensive yet brief overview of the whole report, allowing readers to decide whether to continue reading or not. As a general rule, write four short lines describing (1) why you did it, (2) what you did, (3) what you discovered, and (4) what you concluded. Write the abstract once you have completed the body of the report. You may struggle to write a concise abstract in a single session. Perhaps it is more convenient to start with a lengthier version and then shorten it.

Introduction to the Study

To begin, you should defend the study you're addressing. This implies that after reading the introduction, the reader should be able to deduce the subject of your Report. Simultaneously, your introduction should explain to someone who is not an expert why you did this study. As a consequence, the introduction will begin with a general framework and go to the study's specific reasoning and objectives. Typically, this section will include an overview of prior work in the subject, as well as an explanation of the theoretical or practical motives for doing the study. The following is an example of an effective content sequence for an introduction:

- Describe and identify the subject you wish to research, and, if necessary, justify its fascination and/or significance.
- Describe previous works (and maybe your own) that relate to the subject at hand.

Justify your previous work's inadequacy. It might have methodological problems, or there could be need for extension of previous work, or this could be the first time it has been reproduced, or you could be comparing the sufficiency of various theories. (If the previous work is complete, error-free, and has been repeated several times, or if the best hypothesis is

known, further research is unnecessary.) Justifications for why previous work was inadequate should logically lead to the study you did. You do not need to go into detail here, but it should be obvious how the most recent work resolves open theoretical issues, corrects past research's mistakes, and/or enhances our present understanding.

What are your expectations for the result of your study, and why? Complete this section by describing your study hypothesis/research questions (what you expect will happen based on your theoretical framework and/or the constraints of previous studies). If you are performing more exploratory research and are unclear about the conclusion, briefly describe the study's aims and desired outcomes. This final paragraph of the introduction is critical to the study's and report's comprehension. If this part is well-defined, discussing and evaluating the outcomes will be a lot easier.

Ascertain the relevance of your theories to the essay's main body. Your theories do not have to be enumerated or bulleted.

Methodology of Research

Rather than being a standalone part, the method section should ideally be divided into the following five or so subsections. In the approach section, you describe the steps you used to acquire your data. This portion of your Project/Dissertation Work should include sufficient detail to enable the reader to reproduce the experiment. If you're not very much sure about the research methodology, read over a journal paper on your subject to try to get insights into their research approaches. Mention your use of research tools in this section. It is desirable that you present a Review of Research Methods from earlier studies here.

Chapterisation

Based on your chapterisation plan, organise the main body of the Project/Dissertation in a systematic way. Try to organise your work in a way so that there is a continuity of flow throughout the discussion.

Findings and Discussions

Begin by outlining the actions you took to process the data you found in your study. Never copy and paste other's arguments into your report. Always assess what information is pertinent and significant and then communicate it without repetition in the most efficient manner possible. In your results section, use the same descriptive labels that you did in your analysis section. This will be beneficial for your readers.

Conclusion

To end the discussion, it is desirable that you draw certain important conclusions of the study and based on those you can also offer certain specific points of your findings. Here, you can also highlight certain limitations you faced during your study or point out certain future directions of research on the area.
