

Introduction

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the higher education system of the country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters. But due to the various diversities present in the system of higher education, multiple approaches are seen to be followed by the universities in respect of the matters related to examination, evaluation and grading system. However, the academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. On the basis of the recommendation, apart from availing the provision of flexibility and freedom in designing the examination, there is a need to devise a sensible system for awarding the grades based on the performance of students. The NEP2020 based **Four-Year Undergraduate Programme (FYUGP)** being adopted by Bhattadev university is an 8-semester (4-year) programme of 160 credits with multiple exit and entry options available on the successful completion of courses assigned at the end of each year.

- Students who opt to exit after completion of the first year and have secured 40 credits will be awarded a certificate if, in addition, they complete one vocational course of 4 credits during the summer vacation of the first year.
- Students who opt to exit after completion of the second year and have secured 80 credits will be awarded the diploma if, in addition, they complete one vocational course of 4 credits during the summer vacation of the second year.
- Students who opt to exit after completion of the third year and have secured 120 credits will be eligible for the bachelor degree in the major discipline without honours.
- Students after completion of the fourth year and who have secured 160 credits will be eligible for the bachelor degree with honours in the major discipline.
- Students are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.

Outline of Courses :

The broad categories of courses and minimum credits required for the 4-year Honours degrees as per the UGC document are as follows:

1. **Major (Core) course/paper** : 80 credits
2. **Minor course/paper** : 32 credits
3. **Interdisciplinary course/paper (IDC)** : 9 credits
4. **Ability Enhancement Course/paper (AEC)** : 8 credits
5. **Skill Enhancement Course/paper (SEC)** : 9 credits
6. **Value Added Course/paper (VAC)** : 8 credits
7. **Summer Internship** : 2 credits
8. **Research Project/ Dissertation** : 12 credits (for Honours with Research degree)

The following points may be noted:

- In lieu of the Research Project, a student may study 3 courses each of 4 credits (i.e. total 12 credits), leading to an Honours degree (without Research).
- For the 4-year Honours degrees the Major subject/ discipline requires 80 credits and the Minor subject/ discipline requires 32 credits.

- For a Double Major, the minimum credit requirements are 48 (3-year degree) and 60 (4- year Honours degree) respectively in a subject/ discipline other than the original Major.
- In the UGC framework, papers in Major and Minor disciplines are categorized into levels of 100, 200, 300 and 400. Therefore, a course (paper) offered by a Department, say with 4 credits and of level 200, may be taken both as a Major (Core) course by one student and as a Minor course by another student having a different Major discipline, possibly in different semesters.

Definitions of Keywords :

In FYUGP the terminologies those are relevant to the B.A. curricula have been briefly described below.

Academic Year: Two consecutive (one odd + one even) semesters constitute one academic year.

Semester: Each semester will consist of 15 weeks of regular academic work. The odd semester may be scheduled from July to December and even semester from January to June under normal circumstance.

Programme: An educational programme leading to award of a Certificate, Diploma or Degree (B.Sc., B.A., etc.)

Discipline: This means a particular subject.

Course: Each programme is equipped with a number of courses of various disciplines/subjects. The course of a particular discipline/subject refers to the content of the papers the students have to study in that discipline/subject required in obtaining a degree. The courses should define learning objectives and learning outcomes. A course may be designed to comprise lectures /tutorials/laboratory work/ field work/outreach activities/project work /seminars /assignments/ presentations etc. or a combination of any of these.

Honours: A particular discipline/subject that a student opts for as major subject (e.g. Honours in English).

Core Course (CC): A discipline/subject specific compulsory basic course.

Skill Enhancement Course (SEC): A course designed by a department for enhancement of skill of the students in a particular discipline/subject.

Minor Course (M): A course in a discipline/subject corresponding to a subject other than the major subject.

Value Added Course (VAC): Value-based education to include management of biological resources and biodiversity for the development of humanistic, ethical, sustainable development and living, constitutional, and universal human values of truth, righteous conduct, peace, love, nonviolence, scientific temper, citizenship values and life skills.

Ability Enhancement Compulsory Course (AECC): These are compulsory courses. For Arts programme there will be two of them. AECC-1 is Communicative English & AECC-2 is Communicative Assamese.

Vocational Course (VOC): A vocational course is focused on practical work, preparing students for a particular trade or skilled profession. These courses are best for students who have a good idea of their career path and want to gain the knowledge to get there.

Levels of Courses:

100 - 199 : Foundation or introductory courses.

200 - 299 : Intermediate level courses.

300 - 399 : Higher level courses.

400 - 499 : Advanced courses.

Credit: A unit by which the course work is measured. It determines the number of hours of instructions required per week. **Theory/Tutorial classes:** 1 credit = 1 hour / week and **Practical classes:** 1 credit = 2 hours / week

Credit Point: It is the product of grade point and number of credits for a course.

Letter Grade: It is an index of the performance of students in a said course.

Grade Point: It is a numerical weight allotted to each letter grade on a certain point scale. The following table explains the above two points

Letter Grade	Grade Point	Performane	Letter Grade	Grade Point	Performane
O	10	Outstanding	C+	5	Average
A+	9	Excellent	C	4	Pass
A	8	Very Good	F	0	Fail
B+	7	Good	I	0	Absent/Incomplete
B	6	Above Average			

Semester Grade Point Average (SGPA): It is a measure of performance of work done in a semester. It is ratio of total credit points secured by a student in various courses registered in a semester and the total course credits taken during that semester. It shall be expressed up to two decimal places. If C_i = credit point in the i th course/paper and G_i = grade point obtained by a student in the i th course/paper then the grade point average in the i th Semester ie SGPA is given by $S_i = \frac{\sum C_i G_i}{\sum C_i}$

Cumulative Grade Point Average (CGPA): It is a measure of overall cumulative performance of a student over all semesters. The CGPA is the ratio of total credit points secured by a student in various courses in all semesters and the sum of the total credits of all courses in all the semesters. It is expressed up to two decimal places. If S_i = Semester Grade point average in the i th Semester, S = total number of semesters in the program, then the cumulative grade point average ie CGPA scored by the student is given by $C = \frac{\sum S_i}{S}$

Grade Sheet/Report: Based on the grades earned, a grade certificate shall be issued to all the registered students after every semester. The grade certificate will display the course details (code, title, number of credits, grade secured) along with SGPA of that semester and CGPA earned till that semester.

Programme Objectives:

1. To develop conscience towards social responsibility, human values and sustainable development through curriculum delivery and extra-curricular activities
2. To develop scientific temperament with strong fundamental knowledge of the subject
3. To develop analytical thinking and problem-solving skills needed for various entrance and competitive examinations and Post Graduate Studies
4. To train students in laboratory skills and handling equipment along with soft skills needed for placement

Programme Outcomes:

1. The students will graduate with holistic development.
2. The students will be qualified to continue higher studies in their subject.
3. The students will be eligible to appear for various competitive examinations and pursue higher education.
4. The students will be able to apply for the jobs with a minimum requirement of B.A. Program.

Programme Specific Objectives:

The B.A. in English Programme will enable the students -

1. to acquire knowledge regarding the historical origin, development and tradition of English literature as a whole and the different sub-genres of literature in particular.
2. to engage critically with different literary texts so that they could assess the literary value of those given texts on their own, and identify and evaluate the embedded critical ideas, themes and concepts which influence the society at large.
3. To equip themselves with both the aesthetics and usage of English language after a critical reading of literature, and to view literature from an interdisciplinary perspective in the direction of applying knowledge in diverse fields thereby increasing their prospects of employability in relevant sectors.

Programme Specific Outcomes:

1. **Knowledge:** Students would develop the acumen to read, appreciate, discuss and critically explore the issues and nuances of meaning in a text, and would be in a position to read into the socio-political and cultural contexts of production of literary texts belonging to different genres from a broad range of periods. As such, they would acquire knowledge by imbibing a multicultural perspective and with a holistic vision.
2. **Problem Analyses:** They would be well equipped with knowledge to critically engage with the literary texts produced in different socio-political, economic and cultural contexts, and would have a better understanding and analysis of the themes and issues incorporated in those texts, including an insight into the human condition and the complexities of life.
3. **Designing Solutions:** The students would take recourse to a critical approach in their act of reading texts produced in different socio-political and cultural contexts, and then would be able to evaluate the scenes and situations as reflected in those texts, and write creatively and critically about the same.
4. **Communication Development:** Students would be in a position to develop logical and analytical skills in the use of English language for both oral and written communication. They would be in a position to pronounce the words in a proper manner and would develop a better understanding of English grammar and syntactical constructions.
5. **Employability:** The students, after having equipped themselves with speaking and writing skills, creative skills, critical thinking and ability to read into the literary texts, would be able to increase their chance of employability in relevant sectors. Keeping this in mind, the institution also apprise the students of various employment opportunities that are available in areas of their choice through the Placement cell.
6. **Soft-Skill Development:** Emphasis has always been laid on fostering the spirit of multicultural and multidisciplinary outlook on the part of the students so that they all could work and grow in tandem, develop emotional sensitivity and be aware of the ways and norms of working and negotiating with people in the direction of resolving stress and conflict in the event of such occurrences. As such, development of such soft-skills on the part of the students registers itself as an outcome of this programme.
7. **Science and Society:** As an outcome of the course the learners are encouraged to apply logical reasoning based on the knowledge, skills, designing solutions to assess societal, health, safety issues and the responsibilities that go along with the scientific practice.

Lists of Courses

CC :: Core Course/Papers [For Degree with English (Major), 3 years UG programme]

1. ENG1104C : English Literature: Social and Cultural Contexts (Level: 100-199)
2. ENG2104C : English Literary Genres: Types and Characteristics (Level: 100-199)
3. ENG3104C : British Poetry I: Chaucer to the 18th Century (Level: 200-299)
4. ENG3204C : Rhetoric, Prosody and Literary Stylistics (Level: 200-299)
5. ENG4104C : British Poetry II: Romantic to the Modern and Beyond (Level: 200-299)
6. ENG4204C : British Drama I: Beginning to Shakespeare (Level: 200-299)
7. ENG4304C : Indian Classical Literature [course based on Indian Knowledge System] (Level: 200-299)
8. ENG5104C : British Novel: Beginning to the Victorian Age (Level: 300-399)
9. ENG5204C : British Drama II: Jacobean to the 18th Century (Level: 300-399)
10. ENG5304C : British Fiction: Modernism and After (Level: 300-399)
11. ENG5404C : Literary Criticism (Level: 300-399)
12. ENG6104C : Modern Drama I (Level: 300-399)
13. ENG6204C : Modern Drama II (Level: 300-399)
14. ENG6304C : Twentieth Century Criticism and Theory (Level: 300-399)
15. ENG6404C : Life Narratives (Level: 300-399)

SEC :: Skill Enhancement Course/Papers

1. ENG1103SE : Creative Writing Skills
2. ENG2103SE : Translation Studies and Practice
3. ENG3103SE : Media and Mass Communication

IDC :: Interdisciplinary Course/Papers [Offered to the students of other discipline]

1. ENG1103ID : Students will choose a course from other relevant discipline
2. ENG2103ID : do
3. ENG3103ID : do

CC :: Core Course/Papers [Additional Core Courses for degree with English (Honours) & English (Honours with Research)]

1. ENG7104C : American Literature (Level: 400-499)
2. ENG7204C : Indian Writing in English (Level: 400-499)
3. ENG7304C : African Literature (Level: 400-499)
4. ENG7404C : Asian Literature (Level: 400-499)
5. ENG8104C : Literature from Northeast India (Level: 400-499)
6. ENG8204C : Contemporary World Literature (Level: 400-499)
7. ENG8304C : Women and Literature (Level: 400-499)
8. ENG8404C : Language and Linguistics (Level: 400-499)

Research Project [For English(Honours with Research)]

1. ENG8512C : Research Project : In lieu of ENG8204C, ENG8304C, ENG8404C a Research Project of Credit 12 has to be chosen for the degree of English (Honours) with Research

Minor Courses/Papers (For students from other discipline)

- 1. ENG1104M** : English Literature: Social and Cultural Contexts (Level: 100-199)
- 2. ENG2104M** : English Literary Genres: Types and Characteristics (Level: 100-199)
- 3. ENG3104M** : British Poetry I: Chaucer to the 18th Century (For Single Major) (Level: 200-299)
- 4. ENG3204M** : Rhetoric, Prosody and Literary Stylistics (Additional Course to be chosen for Double Major along with ENG3104M) (Level: 200-299)
- 5. ENG4104M** : British Poetry II: Romantic to the Modern and Beyond (Level: 200-299)
- 6. ENG4204M** : British Drama I: Beginning to Shakespeare (For Single Major) (Level: 200-299)
- 7. ENG5104M** : British Novel: Beginning to the Victorian Age (Additional Course to be chosen for Double Major) (Level: 200-299)
- 8. ENG5204M** : British Drama II: Jacobean to the 18th Century (Additional Course to be chosen for Double Major) (Level: 200-299)
- 9. ENG5304M** : British Fiction: Modernism and After (Additional Course again to be chosen for Double Major along with ENG5104M & ENG5204M) (Level: 200-299)
- 10. ENG6104M** : Modern Drama I (For Single Major) (Level: 200-299)
- 11. ENG6204M**: Modern Drama II (Additional Course to be chosen for Double Major) (Level: 200-299)
- 12. ENG6304M** : Twentieth Century Criticism and Theory (Additional Course again to be chosen for Double Major along with ENG6104M & ENG6204M) (Level: 200-299)
- 13. ENG7104M** : American Literature (For Single Major) (Level: 300-399)
- 14. ENG7204M** : Indian Writing in English (Additional course to be chosen for Double Major) (Level: 300-399)
- 15. ENG8104M** : Literature from Northeast India (For Single Major) (Level: 300-399)
- 16. ENG8204M** : Contemporary World Literature (Additional Course to be chosen for Double Major) (Level: 300-399)

Course Structure for B.A. English (H) under FYUGP

Semester	CC-1 Credit-4	CC-2 Credit-4	AEC Credit-2	SEC Credit-3	IDC Credit-3	VAC Credit-4	Internship Credit-2
Sem I	English Literature: Social and Cultural Contexts	To be chosen from other department	Communicative English - I	Creative Writing Skills	To be chosen from other department	A common course	N/A
Sem II	English Literary Genres: Types and Characteristics	To be chosen from other department	Communicative English - II	Translation Studies and Practice	To be chosen from other department	A common course	N/A

To EXIT with a Certificate after one year, a mandatory VOC of credit 4 has to be chosen or Proceed to the 2nd year.

Semester	Major/CC Credit-4	Minor Credit-4	AEC Credit-2	SEC Credit-3	IDC Credit-3	VAC Credit-4	Internship Credit-2
Sem III	British Poetry I: Chaucer to the 18 th Century	To be chosen from other department	Communicative English - III	Media and Mass Communication	To be chosen from other department	N/A	N/A
	Rhetoric, Prosody and Literary Stylistics						
Sem IV	British Poetry II: Romantic to the Modern and Beyond	To be chosen from other department	Communicative English - IV	N/A	N/A	N/A	Has to be engaged in a summer internship
	British Drama I: Beginning to Shakespeare						
	Indian Classical Literature (IKS based)						

To EXIT with a Diploma after one year, a mandatory VOC of credit 4 has to be chosen or Proceed to the 3rd year.

Semester	Major/CC Credit-4	Minor Credit-4	AEC	SEC	IDC	VAC	Internship
Sem V	British Novel: Beginning to the Victorian Age	To be chosen from other department	N/A	N/A	N/A	N/A	N/A
	British Drama II: Jacobean to the 18 th Century						
	British Fiction: Modernism and After						
	Literary Criticism						
Sem 6	Modern Drama I	To be chosen from other department	N/A	N/A	N/A	N/A	N/A
	Modern Drama II						
	Twentieth Century Criticism and Theory						
	Life Narratives						

Students may opt for EXIT option with a Bachelor degree after three years or may proceed to the 4th year.

Semester	Major/CC Credit-4	Minor Credit-4	AEC	SEC	IDC	VAC	Internship
Sem 7	British Poetry: Texts and Contexts	To be chosen from other department	N/A	N/A	N/A	N/A	N/A
	British Drama: Texts and Contexts						
	British Fiction: Texts and Contexts						
	Contemporary Asian Fiction						
Sem 8	American Literature	To be chosen from other department	N/A	N/A	N/A	N/A	N/A
	Indian Writing						
	African Literature						
	Women's Writing						
	In lieu of Indian Writing, African Literature and Women's Writing, a Research Project of 12 credit may be chosen						

Completion of Bachelor degree with Honours/ with Honours with Research

★Whatever is the other core course opted in Sem I & Sem II that course is to be carried on subsequent semesters as minor

CC: CORE COURSES/PAPER

ENG1104C: English Literature – Social and Cultural Contexts

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objective:

- This paper aims at enabling the students to learn about the different socio-cultural and historical contexts on account of which English literature came into being and developed through the different successive periods of history ranging from the Old English period to the present time.
- To provide knowledge to the students regarding the literary movements and ideas which, in turn, generated prominent English literary texts by different authors in different ages of English literature.
- To provide an idea to the students about the chronological development of the different forms of literature in different periods of English literature.
- To enable the students to engage with various literary concepts and categories that came into existence in different periods of time, and to make him/her understand the role of literature in a changing world.

Course Outcome:

- Students would be able to learn that socio-cultural condition and political pressure perpetually affect the existing social and cultural institutions to change or modify themselves in a newer direction and to put on a newer outlook and attitude towards life and people. That change has been inevitable throughout the succeeding years in history and that the same gets reflected and registered in the literary works throughout the pages of history would be clear to the students.
- Students would be able to see for themselves the changes and development that had been underway in the context of different forms of literature, and how different literary concepts and ideas came to enrich English literature.
- The student would be able to locate the interconnectedness between major historical/political incidents and kind of literary production in the context of any period in history. As such, the concept of interrelatedness between history and text becomes clear to the student.

Section I: Anglo-Saxon Period to the Renaissance

(1 Credit)

- Anglo-Saxon people and relevance of literature (read as heroic and Christian poetry) in their lives
- King Alfred of Wessex and his literary contributions
- The Norman conquest of England and the literature of the Norman period
- Social history of the Middle English period – Feudalism, Black Death, Wycliffe and the Lollards, the Peasants' Revolt
- Chaucer
- Medieval English theatre
- Metrical romances
- Renaissance humanism; New discoveries
- Tyndale and the Bible; Henry VIII and the Church of England

Section II: Elizabethan Period to Restoration

(1 Credit)

- The spirit of the Elizabethan period and salient features of literature of the period
- Theatre during Elizabethan period
- University Wits
- Puritanism
- Metaphysical poetry
- Restoration drama

Section III: Augustan Period to the Romantic Period

(1 Credit)

- Scientific Thought and the Enlightenment
- Neoclassical poetry
- Periodical essay
- The rise of the novel
- Popularity of satire
- Romanticism in literature – meaning, characteristics and contexts of development

Section IV: The Victorian Period to the Modern Period and After

(1 Credit)

- The Industrial Revolution, Darwinism and the Victorian literary scene
- Victorian Poetry
- Victorian Novel
- Contexts of modernism in literature; The Modernist Art Movements – (Post-impressionism, Imagism, Expressionism, Futurism, Vorticism, Cubism, Dadaism, Surrealism)
- Literature in the Postcolonial World
- The Context of Postmodernism; Aspects of Postmodern Literature

Suggested Readings:

William J. Long. *English Literature: Its History and Its Significance for the Life of the English-Speaking World*, Rupa Publications India, 1st edition, 2015

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Cengage India Private Ltd, 2015

Bibhash Choudhury. *English Social and Cultural History: An Introductory Guide and Glossary*, New Delhi: Prentice Hall of India Pvt Ltd, 2005

Andrew Sanders. *The Short Oxford History of English Literature*, Oxford: OUP, 2004

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, London: Routledge, 3rd edition, 2021

Simon Jenkins. *A Short History of England*, London: Profile Books, 2018

Aditi Chowdhury and Rita Goswami. *A History of English Literature: Traversing the Centuries*, Orient Blackswan Pvt Ltd, 2014

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objective:

- To introduce the students to the different prominent genres of English literature by letting them know the characteristics of the same with the help of examples.
- To enable the students to learn about the elements of structure and style of the genres and their respective sub-genres.
- To let the students know about the different functions served by the literary genres and sub-genres.
- To enable the students to learn about the development of the literary genres/sub-genres at different historically significant periods of time and contexts.
- To acquaint the students with the names of the authors who stand representative of particular forms, genres of literature, and who contributed to the modification/development of the same.
- To make the students aware of the subject matter, structure and style earmarked for each kind of genre/sub-genre over the course of history of English literature.

Course Outcome:

- The students would be able to learn about the historical origin, development and tradition of the genres/sub-genres of English literature.
- An engagement with the forms and the techniques of composing the genres/sub-genres would enable the students to compose writings of their own in such a literary form.
- The students would now acquire knowledge as regards identifying and correcting the errors, inconsistencies underlying the structure and style of the genres/sub-genres. However, at the same time, they would also realise that fixity and stability in form and structure of genres yield to changes and modifications in due course of time.

Section I: Poetry

(Credit 1)

- The lyric and the narrative poetry
- Epic poetry
- Sonnet – sequence and tradition
- Elegy
- Ode
- Dramatic Monologue
- Ballad
- Blank verse
- Epigram
- Pastoral

Section II: Fiction

(Credit 1)

- Novel; Its types—epistolary, picaresque, gothic, historical, social, bildungsroman, novel of manners, regional novel, stream of consciousness novel, self-reflexive novel, metafiction
- Short-story
 - Point of View (PoV) in prose fiction
 - Fiction and truth

Section III: Drama

(Credit 1)

- Tragedy
- Comedy
- Tragi-comedy
- Melodrama
- Farce
- Poetic drama
- Drama of ideas
- Theatre of the Absurd

Section IV: Non-fiction

(Credit 1)

- Essays – periodicals, personal
- Biographies, Autobiographies
- Memoirs, letters and diaries

Suggested Readings:

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition,
Cengage India Private Ltd, 2015

Chris Baldick. *The Oxford Dictionary of Literary Terms*, Oxford: OUP, 2015

J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*, 5th edition, London: Penguin, 2015

Ross Murfin and Supriya Ray. *The Bedford Glossary of Critical & Literary Terms*,
4th edition, Bedford, 2019

ENG3104C: English Poetry I - Chaucer to the 18th Century

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- to acquaint the students with the knowledge of the tradition of British poetry since the time of Chaucer, when English poetry began to grow and flourish, to the 18th century British poetry when development in terms of inclusion of various themes and forms in British poetry had already taken place.
- to enable the students to learn about the different socio-political and literary contexts in which the prominent English poems by the major poets of the above select period came to be composed.
- to equip the students with knowledge regarding the concepts of allegory, sonnet, metaphysical poetry, epic poem, mock-epic, heroic couplet and the like which came into existence in turn with the passage of time during these select periods of British poetry.
- to enable the students to engage critically with a few select poems written during all these long years of the given period in the direction of making them realise the value and significance of the poems and their influence on other poets of the following age.
- to make the students well versed in identifying the type of rhetoric, prosody, metre and poetic diction used in the given individual poems.
- to make the students understand about the shifting pattern of literary taste in poetry on the part of the reading public and hence the shifting trends in writing of poetry over the course of history of English poetry till the 18th century.

Course Outcomes:

- Students would be able to read and analyse a poem by locating its position and worth in the chronological developmental phase of British poetry.
- Students would be able to gather knowledge regarding the different forms and metres used by different British poets of different literary periods.
- Students would acquire knowledge as to how the definition and characteristics of poetry changed from one literary period to the other
- Students would feel inspired to write poems of their own in keeping with the best of the poetry they have read, and would take to making their own critical judgement as regards the poems belonging to this select period.

Section I: Chaucer to Shakespeare

(1 Credit)

- Geoffrey Chaucer: *The Wife of Bath's Prologue*
- Thomas Wyatt: 'Whoso List to Hunt'
- Philip Sydney: 'Loving in Truth'

- Edmund Spenser: Selections from *Amoretti* - Sonnet LXVII 'Like as a Huntsman', Sonnet LXVIII 'Most Glorious Lord of Life'
- William Shakespeare: Sonnet LXV ('Since brass, nor stone, nor earth...'), Sonnet CXXX ('My mistress' eyes are nothing like the sun')

Section II: Jonson to Milton

(1 Credit)

- Ben Jonson: 'To Celia'
- Mary Wroth: 'In this strange labyrinth how shall I turn?'
- John Donne: 'A Valediction: Forbidding Mourning'
- George Herbert: 'Easter-wings'
- John Milton: *Paradise Lost* (Book I)

Section III: Dryden and Pope

(1 Credit)

- John Dryden: *Mac Flecknoe*
- Aphra Behn: 'To the Fair Clarinda'
- Alexander Pope: *Rape of the Lock* (canto I to III) [Available at <https://gutenberg.org>]

Section IV: The Pre-Romantic Period Poets

(1 Credit)

- Thomas Gray: 'Elegy Written in a Country Churchyard'
- William Collins: 'Ode to Evening'
- William Blake: 'The Chimney Sweeper' (from *Songs of Innocence*), 'The Chimney Sweeper' (from *Songs of Experience*)
- Robert Burns: 'To a Mouse', 'A Red Red Rose'

Suggested Readings:

Geoffrey Chaucer. *The Wife of Bath's Prologue and Tale*, ed. Harriet Raghunathan, Delhi: Worldview Publications, 2001

Margaret Ferguson, et al. (ed). *The Norton Anthology of Poetry*, New York: W.W.Norton & Company, 6th edition, 2018

V.A. Kolve and G.Olson (eds). *The Canterbury Tales*, New York: W.W. Norton & Company, 2nd edition, 2005

John Milton. *Paradise Lost*, London: Penguin, 2000

Pona Mahanta , et al. (ed). *Poems Old and New*, Trinity Press, 2001

ENG3204C: Rhetoric, Prosody and Literary Stylistics

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To introduce the students to the fact that how the resourcefulness of the English language could be brought out by a proper study and usage of rhetoric and prosody available in the language
- To enable the students to learn about the meaning, purpose and importance of prosody and rhetoric with the help of definitions and examples.
- To enable the students to learn about the poetic devices that are used in literary compositions for the purpose of building desired effect in the minds of the readers.
- To provide hands-on training to the students by letting them read and analyse select poems and passages in prose in the direction of making clear the concepts of rhetoric and prosody to them
- To provide knowledge to the students regarding the constituent elements and structure of literary language.
- To make the students aware of the appropriate usage of English words and proper construction of sentence and paragraph
- To acquaint the students with the key concepts of stylistics in the direction of enabling them to appreciate critically a literary text

Course Outcomes:

- The students would be able to read and understand intelligibly the literary and non-literary creative writings after having acquired the technical knowledge as being offered in this course.
- The task of reading and analysing literature, which abounds in rhetoric and prosody, would be easy for the students.
- The students stand the chance of being skilful in the matter of composing of their own creative writings in the light of the knowledge acquired from this course. He or she would also be in a position to appreciate and assess critically such compositions composed by other authors.
- The students could earn the opportunity of getting themselves engaged professionally in the field of creative writing by virtue of their knowledge and expertise as gained hereat.
- Knowledge regarding key concepts of stylistics, which is being included in this course, would further help the students in their search for relation between language and literary criticism. They would also realise about the evolving field of stylistics in the arena of computer dominated technological sphere.

Section I: Rhetoric

(1 Credit)

- **Figures of speech (Definition, Purpose, Examples)**–Simile, Metaphor; Metonymy, Synecdoche, Hypallage, Allusion; Antithesis, Epigram, Climax, Anti-Climax, Paradox, Oxymoron; Personification, Apostrophe, Vision, Hyperbole; Innuendo, Sarcasm, Periphrasis, Euphemism; Pun, Onomatopoeia, Alliteration, Assonance; Asyndeton, Polysyndeton, Anaphora, Tautology, Inversion, Understatement/Overstatement, Litotes, Zeugma

Section II: Sentence and Paragraph Construction

(1 Credit)

- Sentence construction – The rule of proximity, the rule of priority; Periodic structure and loose structure, balanced structure
- Distribution of emphasis in a sentence
- The unity of a sentence
- Paragraph construction – The rule of consecutive arrangement, the rule of explicit reference; parallel construction; indication of the theme
- The unity of a paragraph
- Paragraph and the qualities of composition

Section III: Prosody

(1 Credit)

- Syllable, Accent, Rhythm and Metre, Measure or Foot (trochaic, iambic, spondee, pyrrhic, dactylic, anapaestic, amphibrachic), Verses (dimeter, trimeter, tetrameter, pentameter), Variations in Rhythm and Metre
- Scansion; Pauses
- Rhyme; Stanzas (couplet, heroic couplet, tercet, quatrain, quintain/quintet, sestina/sextain, rhyme royal, ottava rima, the Spenserian stanza, the sonnet); Blank Verse; Free Verse; Enjambment

Section IV: Concepts in Stylistics

(1 Credit)

- Literary style and stylistics – meaning, aim and categories of study [Leech and Short]
- The three approaches to viewing style by Leech and Short – Monist, dualist and pluralist
- Stylistic features – Cohesion; Spatio-temporal reference; Speech and thought presentation in fiction
- Iconicity: the imitation principle; three principles of sequencing
- Irony – kinds and functions in fiction
- Authorial tone

Prescribed Textbooks:

Rai Radhika Nath Bose Bahadur and T.S. Sterling. *Elements of English Rhetoric and Prosody*, Calcutta: Chuckerverty, Chatterjee & Co. Ltd., 1960

Geoffrey Leech and Mick Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, Pearson Longman, 2nd edition, 2007

Suggested Readings:

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Wadsworth, 2015

Jaydip Sarkar and Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*, Orient Blackswan, 2017

Partha Sarathi Misra. *An Introduction to Stylistics: Theory and Practice*, New Delhi: Orient Blackswan Pvt. Ltd, 2009

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To acquaint the students with knowledge regarding the literary trends in writing of British poetry from the Romantic period to the Modern age and thereafter.
- To enable the students to learn about the literary movements and contexts in which British poetry came to be produced during this given period in English literary history.
- To engage the students in an act of critical reading of select literary texts published during this period.
- to provide knowledge to the students as regards the dissenting voice raised by the female poets against the rule of patriarchy in the society.
- To equip the students with knowledge regarding the skilful use of poetic diction and devices, rhythm and metre by poets professing or practising different ways and techniques of poetry writing over the course of history of British poetry.
- To introduce the students to the various themes and issues which find representation in the select poems provided in this course.

Course Outcomes:

- Students would be aware of the trajectory of changes followed by English poetry in relation to the changes in socio-cultural and literary scene at large.
- A critical reading of the select poems by different authors of different literary periods would provide the students with knowledge regarding the characteristics of poetry belonging to those literary periods.
- After a reading of the select individual poems provided in this course, the students would realise that it is on account of influence or as a reaction to the earlier type of poetry that poetry in the succeeding literary period takes to assuming another form. As such, the students would always take into account this timeline of influence covering the trajectory of transition from Romantic poetry to Victorian poetry to Modern poetry and beyond.

Section I: Romantic Poetry

(1 Credit)

- William Wordsworth: 'I Travelled among Unknown Men',
'The world is too much with us'
- Samuel Taylor Coleridge: 'Kubla Khan'
- Lord Byron: 'She Walks in Beauty'
- Percy Bysshe Shelley: 'Ode to the West Wind'
- John Keats: 'Ode on a Grecian Urn'
- Anna Laetitia Barbauld: 'The Rights of Women'

Section II: Victorian Poetry

(1 Credit)

- Alfred Tennyson: 'Ulysses'
- Robert Browning: 'The Last Ride Together'
- Christina Rossetti: 'An Apple Gathering' [Available at gutenberg.org]
- Matthew Arnold: 'Dover Beach'

Section III: Poetry: Modernism and Beyond

(2 Credits)

- T. S. Eliot: 'The Love Song of J. Alfred Prufrock' (1915)
- Wilfred Owen: 'Strange Meeting' (1919)
- W. B. Yeats: 'The Second Coming' (1920)
- Mina Loy: 'Moreover, the Moon ____' (1982)
- Philip Larkin: 'Church Going' (1954)
- Ted Hughes: 'Hawk Roosting' (1960)
- Seamus Heaney: 'Blackberry-Picking' (1966)
- Carol Ann Duffy: 'Medusa' (1999)

Suggested Readings:

Margaret Ferguson, et al. (ed). *The Norton Anthology of Poetry*, New York: W.W. Norton & Company, 6th edition, 2018

Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010

Stuart Curran. (ed). *The Cambridge Companion to British Romanticism*, Cambridge: CUP, 2nd edition, 2010

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

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

David Wheatley. *Contemporary British Poetry*, London: Palgrave, 2014

ENG4204C: British Drama I: Beginning to Shakespeare

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To introduce the students to some representative British dramas written during the time from the beginning to the time of Shakespeare.
- To enable the students to learn about the themes as presented in the dramas and the corresponding social and literary contexts of composition and performance of the same.
- To correlate the knowledge and experience as gathered by a critical reading of the select texts with the history of origin and development of drama as a literary genre in British literature up to the time of Shakespeare which the students have already studied in Semester I.
- To enable the students to learn about the relevant terms and concepts associated with drama while discussing the select texts.

Course Outcomes:

- Students would learn about the changing scenario of the tradition of British drama from the beginning to the end of Shakespearean era.
- That drama was at its height during the Elizabethan period and underwent different kinds of experimentation in forms and styles during this period would be taken into account by the students in their perusal of drama as a literary genre as a whole.
- Students would learn to appreciate and understand the conventions of theatre, character and language of the drama as were followed by the authors of the given period

Section I: (1 Credit)

- Anonymous: *Everyman*
- Christopher Marlowe: *Dr. Faustus*

Section II: (3 Credits)

- William Shakespeare: *Julius Caesar*
- William Shakespeare: *The Merchant of Venice*
- Ben Jonson: *Everyman in His Humour*

Suggested Readings:

Edited with an introduction by A.C. Cawley. *Everyman and Medieval Miracle Plays:*

A Fascinating Collection of the Most Significant Biblical Pageants, New York: E.P. Dutton, 1959

A.R. Braunmuller and Michael Hattaway (eds). *The Cambridge Companion to English*

Renaissance Drama, Cambridge: CUP, 2nd edition, 2003

Christopher Marlowe. *Doctor Faustus* ed. John D. Jump, Routledge, 2005

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, London: Routledge, 3rd edition, 2021

ENG4304C: Indian Classical Literature

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To enable the students to know and realise about the rich treasure of knowledge and culture that has been in possession of our country since ancient time.
- To acquaint the students with the ancient Indian literary scenario by offering them to read a few select literary texts of the period in English translation thereby apprising them of the ideals, thoughts and culture that were in practice and followed in those time.
- To ensure that the students are well versed in the concepts of the Indian epic tradition, forms and practice of classical dramatic composition, the classical writers and their works, the stage and the actors in ancient India.

Course Outcomes:

- Students would avail the opportunity to undertake a comparative study of the literary forms and genres of Indian literature with those of English literature. They would be able to evaluate the corresponding efficacy of literary forms and conventions followed and practised in these two kinds of literature.
- Students would read and observe a wide array of themes and issues represented in the given ancient Indian literary texts, and then would be able to make an analysis of the same based on a critical perspective which has already been underway by virtue of their critical engagement with English literary texts.
- Based on their reading of both ancient Indian literary texts and those of English literature, students by now would be in a position to take to writing literary compositions of their own, thereby honing and augmenting their own individual literary skills, and writing in keeping with the rich literary heritage of the country.

Section I: Ideas and Concepts

1

Credit

- Manomohan Ghosh's '**Introduction**' to *The Natyasastra* vol. 1 by Bharata-Muni; '**The Sentiments**' in *The Natyasastra* (Calcutta: The Royal Asiatic Society of Bengal, 1950)

Section II: Texts

3 Credits

- Kalidasa: *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989)
- Vyasa: 'The Dicing', 'The Sequel to the Dicing' and 'The Temptation of Karna' in *The Mahabharata: Selections from the Sabha Parva and Udyoga Parva*, tr. J.A.B. van Buitenen, ed. Kanav Gupta and Meha Pande, (Worldview Publications, 2016)
- Sudraka: *Mrichchhakatika*, tr. M.R. Kale (New Delhi: Motilal Banarasidass, 1962)

Suggested Readings:

Bharata Muni. *The Natyasastra*, tr. Manomohan Ghosh, vol. 1 (Calcutta: The Royal Asiatic Society of Bengal, 1950)

Iravati Karve. 'Draupadi' in *Yuganta - the End of an Epoch* (Orient Blackswan Pvt. Ltd., 2006)

A.B. Keith. *History of Sanskrit Literature* (Motilal Banarsidass, 2017)

J.A.B. van Buitenen. 'Dharma and Moksa' in Roy W. Perrett ed. *Theory of Value* (New York: Garland)

Vinay Dharwadkar. 'Orientalism and the Study of Indian Literature' in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994), pp. 158-95.

SKILL ENHANCEMENT COURSE (SEC)

Semester I

Paper Code: ENG1103SEC

Title of the Paper: Creative Writing Skills

Credits: 3 Credits

Course Objectives:

- To familiarise the students with the basic knowledge and skills that constitute a prerequisite in the direction of honing one's skills as a creative writer.
- To make it clear to the students the meaning and principles of creative writing and how the same could be executed through different literary modes of writing such as fiction, poetry, drama etc.
- To enable the students to learn about the differences in writing for various literary and social media.
- To inspire and encourage the students to engage themselves in the process of developing their ideas and imagination to embark on creative writing programme.

Course Outcomes:

- The students would learn to express themselves creatively by using their own ideas and faculty of imagination after a proper appraisal of the forms and techniques of writing they have studied so far.
- The students would learn that creative writing skill is not the preserve of a select few, but could be acquired by anyone after proper acquisition of knowledge in this field.
- The students would acquire a fair idea as regards the constituent elements and principles of different forms and genres of literary writings.
- The students would be well versed in the techniques of creative writing and in expressing their thoughts and ideas in different literary genres and modes of creative writing.
- The students would learn to critically appreciate the creative writing skills as displayed in the writings by other creative writers.

Section I: Creative Writing and Literary Genres

(1 Credit)

- Definition, Meaning and Significance of Creative Writing
- Genres of creative writing – prose, poetry, fiction, non-fiction, drama, essay, memoir, biography, autobiography
- Elements of creative writing – plot, setting, character, dialogue, point of view (modes of narration)
- Poetry – form, techniques and characteristics
- The concept and characteristics of drama
- Short story and novel – concept and characteristics

Section II: The Art and Craft of Writing

(1 Credit)

- Literary figures of speech with examples
- Style and Register
- Grammar and variation in structure of language

Section III: Forms and Purpose of Writing

(1 Credit)

- Travelogues, Diaries
- Writing for the Media
- Web Content Writing
- Blog Writing
- Film Reviews

Suggested Readings:

Dev, Anjana Neira et al. *Creative Writing: A Beginner's Manual*, Delhi: Pearson, 2009

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition,
Cengage India Private Ltd, 2015

Earnshaw, Steven (ed). *The Handbook of Creative Writing*, Edinburgh: EUP, 2007

Hamer, Enid. *The Metres of English Poetry*, Booksway, 2014

Gardner, John. *The Art of Fiction*, New York: Vintage, 1991

Blackstone, Bernard. *Practical English Prosody*, Mumbai: Orient Longman, 1984

SKILL ENHANCEMENT COURSE (SEC)

Semester II

Paper Code: ENG2103SEC

Title of the Paper: Translation Studies and Practice

Credits: 3 Credits

Course Objectives:

- To make the students aware of the importance and significance of translation as a special pursuit of study.
- To enable the students to learn about the different ways, methods and theories involved in the process of undertaking a fruitful translation activity.
- To enable the students to learn about the fact that the critical faculty of mind is involved in the process of undertaking a translation activity.

Course Outcomes:

- After having read the history of translation in India, especially during its colonial era, the students are sure to realise about the importance of this discipline of study.
- The students would learn to engage themselves in the practice of translation activity that concern them in their real life.
- They would avail the opportunity of being engaged as a translator in their professional life after having undergone the course.

Section I: Introduction

(1 Credit)

- Introducing Translation: a brief history, significance and challenges of translation in a multilinguistic and multicultural society like India.
- Exercises in different types/modes of translation, such as –
 - a. Intralingual/Interlingual/Intersemiotic translation
 - b. Semantic/Literal translation
 - c. Functional/Communicative translation
 - d. Technical/Official translation
 - e. Free translation
 - f. Transcreation
 - g. Audio -Visual translation
- Basic concepts and terms used in Translation Studies:
Accuracy, Equivalence, Adaptation, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing/Switching, Subtitling, Back translation

Section II: Texts on Translation Studies

(1 Credit)

- Roman Jakobson: ‘On Linguistic Aspects of Translation’
- Eugene Nida: ‘Principles of Correspondence’
- Itamar Even-Zohar: ‘The Position of Translated Literature within the Literary Polysystem’
- André Lefevere – ‘Mother Courage’s Cucumbers: Text, System and Refraction in a Theory of Literature’

Unit 3: Practice in Translation

(1 Credit)

- Practice in translation of short literary and non-literary texts into English
- Practice in back translation into the original English of short literary and non-literary texts
- Analysing select texts translated into English by taking cognizance of the concepts of translation both at the lexical (word) and syntactical (sentence) levels –

Poem: 'Silt' by Nabakanta Barua, Trans. Pradip Acharya

Short story: 'Looking for Ismael Sheikh' by Homen Borgohain

Suggested Readings:

Giuseppe Palumbo. *Key Terms in Translation Studies*, London and New York: Continuum, 2009

Lawrence Venuti (ed). *The Translation Studies Reader*, London and New York: Routledge, 2000

Edwin Gentzler. *Contemporary Translation Theories*, Routledge, 1993

H.Lakshmi. *Problems of Translation*, Hyderabad: Booklings Corporation, 1993

Gideon Toury. *Translation across Cultures*, New Delhi: Bahri Publications Private Ltd, 1987

Harish Trivedi. *Colonial Transactions: English Literature and India*, Manchester University Press, 1995

Avadesh K. Singh (ed). *Translation: Its Theory and Practice*, Creative Books, 1996

Susan Bassnett. *Translation Studies*, London and New York: Routledge, 2002

Reuben A, Brower (ed). *On Translation*, OUP, 1966

SKILL ENHANCEMENT COURSE (SEC)

Semester III

Paper Code: ENG3103SEC

Title of the Paper: Media and Mass Communication

Credits: 3 Credits

Course Objectives:

- To acquaint the students with the various media of communication and the ways of communicating through them to the masses.
- To enable the students to learn about the different ways of writing to the newspapers or magazines in different capacities as a journalist or an editor
- To enable the students to realise about the importance and urgency of communicating to the masses in a given social context in the best possible authentic and ethical manner

Course Outcomes:

- Students would be able to know the way and manner of reporting an event or incident to the public at large.
- Students would know as to how and in what manner they should express their views, opinions or comments concerning an issue or matter in the available media of communication.
- Students would feel encouraged to get themselves enrolled in a course on journalism for further higher studies, or they make opt for job opportunities in mass media arena.

Section I:

(1 Credit)

- Communication and the mass media
- The social importance of communicators – communication, public opinion and democracy; communications and the economic fabric; mass media as social instruments; responsibility versus performance
- Mass media and India [refer to <https://ncert.nic.in/textbook/pdf/lesy207.pdf>]

Section II:

(1 Credit)

- Writing pamphlets and posters, etc.
- Creating an advertisement/visualization
- Creating jingles, taglines, headlines of news report
- Writing news reports/book reviews/film reviews/TV programme reviews/interviews
- Editing articles
- Writing an editorial on a topical subject

Section III:

(1 Credit)

- Social media – types with details
- The impact of social media
- Editing for print and online media

Suggested Readings:

Warren K. Agee, E. Emery and P.H. Ault. *Introduction to Mass Communications*, Longman,

11th revised edition, 1994

Vir Bala Aggarwal and V. S. Gupta. *Handbook of Journalism and Mass Communication*,

New Delhi: Concept Publishing Company, 2001

John Vivian. *The Media of Mass Communication*, Pearson, 11th edition, 2012

Ambrish Saxena. *Fundamentals of Reporting and Editing*, Kanishka Publishers and Distributors, 2007

ABILITY ENHANCEMENT COURSE (AEC)

Semester I

Paper Code: ENG1102AE

Title of the Paper - Communicative English: Business Communication

Credits: 2 Credits

Course Objectives:

- To enable the students to learn about the fundamental meaning and scope of communication.
- To make the students understand about the importance of good communicative English in the conduct of their daily personal and business activities.
- To apprise the students of the techniques and styles, vocabulary and grammar knowledge involved in production of effective written English in the sphere of business communication.

Course Outcomes:

- Through an interactive mode of teaching-learning process, the students would be enabled to speak and write in English in matters pertaining to personal, social and business interactions.
- Students would stand the chance of getting engaged or employed in a relevant field of profession by virtue of the knowledge gathered from this course.

Section I: Meaning and Concepts of Communication

(1 Credit)

Nature of Communication, Process of Communication, Types of Communication (verbal and non-verbal), Importance of Communication, Principles of Effective Communication, Self-Development and Communication.

Barriers to Communication – Linguistic, Psychological, Interpersonal, Cultural, Physical, Organisational.

Section II: Business Correspondence in English

(1 Credit)

Definition, Meaning and Importance of Business Correspondence.

Letter writing, Quotation letter, Placing orders, Inviting tenders, Sales letters, Claim and adjustment letters, Memorandum, Notices, Agenda, Minutes, Job application letter, Preparing resume, E-mail writing.

Suggested Readings:

R.C. Bhatia. *Business Communication*, Delhi: Ane Books Pvt Ltd., 2nd edition, 2008

Shirley Taylor and V. Chandra. *Communication for Business – A Practical Approach*, Pearson India, 2011

Shirley Taylor. *Model Business Letters, E-mails and other Business*, Pearson, 2010

Asha Kaul. *Effective Business Communication*, Delhi: PHI Learning Pvt Ltd., 2nd edition, 2015

ABILITY ENHANCEMENT COURSE (AEC)

Semester II

Paper Code: ENG2102AE

Title of the Paper - Communicative English: Grammar and Composition

Credits: 2 Credits

Course Objectives:

- To enable the students to steer themselves clear of the common grammatical mistakes and errors in English writing.
- To equip the students with knowledge which may further their expertise in developing creative writing skills.
- To provide opportunity to the students to sharpen their English communication skills in the sphere of personal, social and business interactions by engaging them in writing assignment exercises.

Course Outcome:

- Students would feel encouraged to write of their own in English in their correspondences to other parties.
- Students would feel empowered to go for other courses of study or to sit in various competitive examinations.
- They would be in a position to teach others the norms of writing good English

Section I:

(1 Credit)

- Use of phrases and clauses in sentences
- Verbal phrases and idioms
- Subject-verb agreement
- Punctuation; Use of capital letters; Tag question; Inverted commas; Articles; Omission of 'the'; Use of determiners
- Combining sentences

Section II:

(1 Credit)

- Note making
- Summary writing
- Process/Procedure writing
- Report writing

Suggested Readings:

A.J. Thomson and A. V. Martinet. *A Practical English Grammar*, OUP, 4th edition, 1986

Michael McCarthy and Felicity O'Dell. *English Phrasal Verbs in Use*, CUP, 2004

F.T. Wood. *A Remedial English Grammar for Foreign Students*, Macmillan, 1968

Geoffrey Leech and Jan Svartvik. *A Communicative Grammar of English*, Routledge,
3rd edition, 2003

Michael Swan. *Practical English Usage*, OUP, 2016

ABILITY ENHANCEMENT COURSE (AEC)

Semester III

Paper Code: ENG3102AE

Title of the Paper - Communicative English: Vocabulary and Composition Practice

Credits: 2 Credits

Course Objectives:

- To equip the students with knowledge related to the correct use of English grammar in their writings.
- To assist the students in identifying out the areas where they are prone to commit mistakes in the process of writing good English.
- To enable the students to write descriptive passages related to their personal matters and concerns, and to equip them with the knowledge and techniques of writing imaginary conversation between people. As such, this course strives to further both the imaginary and critical faculty of mind of the students.
- To provide knowledge to them as to how to write a short-story by employing the key elements of the same.

Course Outcomes:

- Students would learn to distinguish between correct and incorrect English
- Students would feel confident in matters related to speaking and writing in English
- Students would take to writing of their own in the direction of honing their creative writing skills and they would be in a position to write good English prose.
- Hands-on training on the skills of writing a short story by providing them with knowledge about plot, character, setting, conflict and theme would encourage them to opt for a career in creative writing.

Section I:

(1 Credit)

- Conditionals
- Infinitive; Gerund; The Participles
- Prepositions – used with adjectives and participles; verb + preposition combinations; identification of preposition/adverbs in sentences
- Words often confused and misused; Synonyms, Homonyms and Antonyms
- Common errors in English writing ranging from confusing words to misspelt words to errors in sentence formation

Section II:

(1 Credit)

- Diary Writing
- Dialogue Writing
- Character-sketch Writing – meaning, format, purpose and reason, relation to the plot/main protagonist, notes on prominent changes to the character at different points of time
- Story Writing by reading given story-outlines; Story Writing by looking at pictures

Suggested Readings:

Champa Tickoo and Jaya Sasikumar. *Writing with a Purpose*, New Delhi: OUP, 1997

John Eastwood. *Oxford Practice Grammar with Answers*, OUP, 2nd edition, 1999

Michael McCarthy and Felicity O'Dell. *English Vocabulary in Use*, CUP, 3rd edition, 2017

Norman Lewis. *Word Power Made Easy*, Penguin India, 2015

Thomas S. Kane. *The Oxford Essential Guide to Writing*, New York: Berkley Books, 2000

William Zinsser. *On Writing Well: The Classic Guide to Writing Nonfiction*, Harper Resource Quill, 2001

ABILITY ENHANCEMENT COURSE (AEC)

Semester IV

Paper Code - ENG4102AE

Title of the Paper - Communicative English: Reading Skills and Academic Writing

Total Credits: 2 Credits

Course Objectives:

- To enable the students to learn how to read and pronounce the words and sentences, and to be successful in their purpose of reading a text.
- To enable them to learn about the ways and style of speaking and reading with the help of ICT facilities.
- To enable them to make differentiation between British and American variants of spelling and pronunciation.
- To equip them with the knowledge as to how to deduce analytical interpretation of diagrams, figures and pictorial representation in terms of words.
- The quality of academic writing relies heavily on the skills of reading. Therefore, both these allied areas of study have been put together in this course.
- To enable the students to integrate their thoughts, understandings and writing skills in matters pertaining to academic concerns by following the conventions of academic writing in a proper manner.

Course Outcomes:

- Students would now be in a position to learn about the strategies of reading and the purpose of extensive and intensive reading.
- They would be able to use their analytical faculty of mind and express in terms of words the diagrammatic or pictorial representation of figures.
- Students would be able to identify and distinguish the different uses of English language in formal academic writings and in literary or journalistic writings.
- They would feel encouraged to read and interpret and write their own individual viewpoints and interpretations of facts and incidents by resorting to their own critical understanding of the given matter and the situation.
- Students would understand that there lies no provision for mention of subjective judgement, misleading citation of information from unreliable sources in academic writings. As such, their own individual academic writings are going to be governed by the principles and conventions of academic writing which they have already learned by now.
- Students would learn the differences of essences which constitute academic and non-academic writings.

Section I:

(1 Credit)

- Reading comprehension –
 - a. Close reading of texts
 - b. Reading diagrammatic information – interpretation of maps, graphs and pie charts
- Variants of spelling – British English and American English
- Basic essentials of pronunciation – syllable stress in words, diphthongs, short and long vowels, commonly mispronounced words; British/American pronunciations in popular usage

Section II:

(1 Credit)

- Introduction to the conventions of Academic Writing –
Purpose and audience; Structure and organisation; Selection of titles, sub-titles and keypoints/keywords; Style and tone; Vocabulary and spelling; Grammar and punctuation; How to avoid plagiarism.
- Paraphrasing and Summarising

Suggested Readings:

Renu Gupta. *A Course in Academic Writing*, 2nd edition, Orient BlackSwan, 2017

Stephen Bailey. *Academic Writing: A Handbook for International Students*, 3rd edition, Routledge, 2011

Academic Writing Handbook for Learners in the Further Education and Training (FET) sector, Education and Training Boards Ireland, 2019

T. Balasubramanian. *English Phonetics for Indian Students – A Workbook*, Laxmi Publications Pvt Ltd., 2016

Liz Hamp-Lyons and Ben Heasley. *Study writing: A Course in Writing Skills of Academic Purposes*, 2nd edition, CUP, 2006

Ilona Leki. *Academic Writing: Exploring Processes and Strategies*, CUP, 1998

Gerald Graff and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*, 3rd edition, Your Coach In A Box, 2015

Frank Smith. *Writing and the Writer*, 2nd edition, Routledge, 1994

MINOR COURSES/PAPER

ENG1104M: English Literature – Social and Cultural Contexts

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objective:

- This paper aims at enabling the students to learn about the different socio-cultural and historical contexts on account of which English literature came into being and developed through the different successive periods of history ranging from the Old English period to the present time.
- To provide knowledge to the students regarding the literary movements and ideas which, in turn, generated prominent English literary texts by different authors in different ages of English literature.
- To provide an idea to the students about the chronological development of the different forms of literature in different periods of English literature.
- To enable the students to engage with various literary concepts and categories that came into existence in different periods of time, and to make him/her understand the role of literature in a changing world.

Course Outcome:

- Students would be able to learn that socio-cultural condition and political pressure perpetually affect the existing social and cultural institutions to change or modify themselves in a newer direction and to put on a newer outlook and attitude towards life and people. That change has been inevitable throughout the succeeding years in history and that the same gets reflected and registered in the literary works throughout the pages of history would be clear to the students.
- Students would be able to see for themselves the changes and development that had been underway in the context of different forms of literature, and how different literary concepts and ideas came to enrich English literature.
- The student would be able to locate the interconnectedness between major historical/political incidents and kind of literary production in the context of any period in history. As such, the concept of interrelatedness between history and text becomes clear to the student.

Section I: Anglo-Saxon Period to the Renaissance

(1 Credit)

- Anglo-Saxon people and relevance of literature (read as heroic and Christian poetry) in their lives
- King Alfred of Wessex and his literary contributions
- The Norman conquest of England and the literature of the Norman period
- Social history of the Middle English period – Feudalism, Black Death, Wycliffe and the Lollards, the Peasants' Revolt
- Chaucer
- Medieval English theatre
- Metrical romances
- Renaissance humanism; New discoveries
- Tyndale and the Bible; Henry VIII and the Church of England

Section II: Elizabethan Period to Restoration

(1 Credit)

- The spirit of the Elizabethan period and salient features of literature of the period
- Theatre during Elizabethan period
- University Wits
- Puritanism
- Metaphysical poetry
- Restoration drama

Section III: Augustan Period to the Romantic Period

(1 Credit)

- Scientific Thought and the Enlightenment
- Neoclassical poetry
- Periodical essay
- The rise of the novel
- Popularity of satire
- Romanticism in literature – meaning, characteristics and contexts of development

Section IV: The Victorian Period to the Modern Period and After

(1 Credit)

- The Industrial Revolution, Darwinism and the Victorian literary scene
- Victorian Poetry
- Victorian Novel
- Contexts of modernism in literature; The Modernist Art Movements – (Post-impressionism, Imagism, Expressionism, Futurism, Vorticism, Cubism, Dadaism, Surrealism)
- Literature in the Postcolonial World
- The Context of Postmodernism; Aspects of Postmodern Literature

Suggested Readings:

William J. Long. *English Literature: Its History and Its Significance for the Life of the English-Speaking World*, Rupa Publications India, 1st edition, 2015

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Cengage India Private Ltd, 2015

Bibhash Choudhury. *English Social and Cultural History: An Introductory Guide and Glossary*, New Delhi: Prentice Hall of India Pvt Ltd, 2005

Andrew Sanders. *The Short Oxford History of English Literature*, Oxford: OUP, 2004

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, London: Routledge, 3rd edition, 2021

Simon Jenkins. *A Short History of England*, London: Profile Books, 2018

Aditi Chowdhury and Rita Goswami. *A History of English Literature: Traversing the Centuries*, Orient Blackswan Pvt Ltd, 2014

ENG2104M: English Literary Genres: Types and Characteristics

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objective:

- To introduce the students to the different prominent genres of English literature by letting them know the characteristics of the same with the help of examples.
- To enable the students to learn about the elements of structure and style of the genres and their respective sub-genres.
- To let the students know about the different functions served by the literary genres and sub-genres.
- To enable the students to learn about the development of the literary genres/sub-genres at different historically significant periods of time and contexts.
- To acquaint the students with the names of the authors who stand representative of particular forms, genres of literature, and who contributed to the modification/development of the same.
- To make the students aware of the subject matter, structure and style earmarked for each kind of genre/sub-genre over the course of history of English literature.

Course Outcome:

- The students would be able to learn about the historical origin, development and tradition of the genres/sub-genres of English literature.
- An engagement with the forms and the techniques of composing the genres/sub-genres would enable the students to compose writings of their own in such a literary form.
- The students would now acquire knowledge as regards identifying and correcting the errors, inconsistencies underlying the structure and style of the genres/sub-genres. However, at the same time, they would also realise that fixity and stability in form and structure of genres yield to changes and modifications in due course of time.

Section I: Poetry

(Credit 1)

- The lyric and the narrative poetry
- Epic poetry
- Sonnet – sequence and tradition
- Elegy
- Ode
- Dramatic Monologue
- Ballad
- Blank verse
- Epigram
- Pastoral

Section II: Fiction (Credit 1)

- Novel; Its types—epistolary, picaresque, gothic, historical, social, bildungsroman, novel of manners, regional novel, stream of consciousness novel, self-reflexive novel, metafiction
- Short-story
- Point of View (PoV) in prose fiction
- Fiction and truth

Section III: Drama (Credit 1)

- Tragedy
- Comedy
- Tragi-comedy
- Melodrama
- Farce
- Poetic drama
- Drama of ideas
- Theatre of the Absurd

Section IV: Non-fiction (Credit 1)

- Essays – periodicals, personal
- Biographies, Autobiographies
- Memoirs, letters and diaries

Suggested Readings:

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition,
Cengage India Private Ltd, 2015

Chris Baldick. *The Oxford Dictionary of Literary Terms*, Oxford: OUP, 2015

J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary
Theory*, 5th edition, London: Penguin, 2015

Ross Murfin and Supriya Ray. *The Bedford Glossary of Critical & Literary Terms*,
4th edition, Bedford, 2019

ENG3104M: English Poetry I - Chaucer to the 18th Century

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- to acquaint the students with the knowledge of the tradition of British poetry since the time of Chaucer, when English poetry began to grow and flourish, to the 18th century British poetry when development in terms of inclusion of various themes and forms in British poetry had already taken place.
- to enable the students to learn about the different socio-political and literary contexts in which the prominent English poems by the major poets of the above select period came to be composed.
- to equip the students with knowledge regarding the concepts of allegory, sonnet, metaphysical poetry, epic poem, mock-epic, heroic couplet and the like which came into existence in turn with the passage of time during these select periods of British poetry.
- to enable the students to engage critically with a few select poems written during all these long years of the given period in the direction of making them realise the value and significance of the poems and their influence on other poets of the following age.
- to make the students well versed in identifying the type of rhetoric, prosody, metre and poetic diction used in the given individual poems.
- to make the students understand about the shifting pattern of literary taste in poetry on the part of the reading public and hence the shifting trends in writing of poetry over the course of history of English poetry till the 18th century.

Course Outcomes:

- Students would be able to read and analyse a poem by locating its position and worth in the chronological developmental phase of British poetry.
- Students would be able to gather knowledge regarding the different forms and metres used by different British poets of different literary periods.
- Students would acquire knowledge as to how the definition and characteristics of poetry changed from one literary period to the other
- Students would feel inspired to write poems of their own in keeping with the best of the poetry they have read, and would take to making their own critical judgement as regards the poems belonging to this select period.

Section I: Chaucer to Shakespeare

(1 Credit)

- Geoffrey Chaucer: *The Wife of Bath's Prologue*
- Thomas Wyatt: 'Whoso List to Hunt'
- Philip Sydney: 'Loving in Truth'

- Edmund Spenser: Selections from *Amoretti* - Sonnet LXVII 'Like as a Huntsman', Sonnet LXVIII 'Most Glorious Lord of Life'
- William Shakespeare: Sonnet LXV ('Since brass, nor stone, nor earth....'), Sonnet CXXX ('My mistress' eyes are nothing like the sun')

Section II: Jonson to Milton

(1 Credit)

- Ben Jonson: 'To Celia'
- Mary Wroth: 'In this strange labyrinth how shall I turn?'
- John Donne: 'A Valediction: Forbidding Mourning'
- George Herbert: 'Easter-wings'
- John Milton: *Paradise Lost* (Book I)

Section III: Dryden and Pope

(1 Credit)

- John Dryden: *Mac Flecknoe*
- Aphra Behn: 'To the Fair Clarinda'
- Alexander Pope: *Rape of the Lock* (canto I to III) [Available at <https://gutenberg.org>]

Section IV: The Pre-Romantic Period Poets

(1 Credit)

- Thomas Gray: 'Elegy Written in a Country Churchyard'
- William Collins: 'Ode to Evening'
- William Blake: 'The Chimney Sweeper' (from *Songs of Innocence*), 'The Chimney Sweeper' (from *Songs of Experience*)
- Robert Burns: 'To a Mouse', 'A Red Red Rose'

Suggested Readings:

Geoffrey Chaucer. *The Wife of Bath's Prologue and Tale*, ed. Harriet Raghunathan, Delhi: Worldview Publications, 2001

Margaret Ferguson, et al. (ed). *The Norton Anthology of Poetry*, New York: W.W.Norton & Company, 6th edition, 2018

V.A. Kolve and G.Olson (eds). *The Canterbury Tales*, New York: W.W. Norton & Company, 2nd edition, 2005

John Milton. *Paradise Lost*, London: Penguin, 2000

Pona Mahanta , et al. (ed). *Poems Old and New*, Trinity Press, 2001

ENG3204M: Rhetoric, Prosody and Literary Stylistics

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To introduce the students to the fact that how the resourcefulness of the English language could be brought out by a proper study and usage of rhetoric and prosody available in the language
- To enable the students to learn about the meaning, purpose and importance of prosody and rhetoric with the help of definitions and examples.
- To enable the students to learn about the poetic devices that are used in literary compositions for the purpose of building desired effect in the minds of the readers.
- To provide hands-on training to the students by letting them read and analyse select poems and passages in prose in the direction of making clear the concepts of rhetoric and prosody to them
- To provide knowledge to the students regarding the constituent elements and structure of literary language.
- To make the students aware of the appropriate usage of English words and proper construction of sentence and paragraph
- To acquaint the students with the key concepts of stylistics in the direction of enabling them to appreciate critically a literary text

Course Outcomes:

- The students would be able to read and understand intelligibly the literary and non-literary creative writings after having acquired the technical knowledge as being offered in this course.
- The task of reading and analysing literature, which abounds in rhetoric and prosody, would be easy for the students.
- The students stand the chance of being skilful in the matter of composing of their own creative writings in the light of the knowledge acquired from this course. He or she would also be in a position to appreciate and assess critically such compositions composed by other authors.
- The students could earn the opportunity of getting themselves engaged professionally in the field of creative writing by virtue of their knowledge and expertise as gained hereat.
- Knowledge regarding key concepts of stylistics, which is being included in this course, would further help the students in their search for relation between language and literary criticism. They would also realise about the evolving field of stylistics in the arena of computer dominated technological sphere.

Section I: Rhetoric

(1 Credit)

- **Figures of speech (Definition, Purpose, Examples)**–Simile, Metaphor; Metonymy, Synecdoche, Hypallage, Allusion; Antithesis, Epigram, Climax, Anti-Climax, Paradox, Oxymoron; Personification, Apostrophe, Vision, Hyperbole; Innuendo, Sarcasm, Periphrasis, Euphemism; Pun, Onomatopoeia, Alliteration, Assonance; Asyndeton, Polysyndeton, Anaphora, Tautology, Inversion, Understatement/Overstatement, Litotes, Zeugma

Section II: Sentence and Paragraph Construction

(1 Credit)

- Sentence construction – The rule of proximity, the rule of priority; Periodic structure and loose structure, balanced structure
- Distribution of emphasis in a sentence
- The unity of a sentence
- Paragraph construction – The rule of consecutive arrangement, the rule of explicit reference; parallel construction; indication of the theme
- The unity of a paragraph
- Paragraph and the qualities of composition

Section III: Prosody

(1 Credit)

- Syllable, Accent, Rhythm and Metre, Measure or Foot (trochaic, iambic, spondee, pyrrhic, dactylic, anapaestic, amphibrachic), Verses (dimeter, trimeter, tetrameter, pentameter), Variations in Rhythm and Metre
- Scansion; Pauses
- Rhyme; Stanzas (couplet, heroic couplet, tercet, quatrain, quintain/quintet, sestina/sextain, rhyme royal, ottava rima, the Spenserian stanza, the sonnet); Blank Verse; Free Verse; Enjambment

Section IV: Concepts in Stylistics

(1 Credit)

- Literary style and stylistics – meaning, aim and categories of study [Leech and Short]
- The three approaches to viewing style by Leech and Short – Monist, dualist and pluralist
- Stylistic features – Cohesion; Spatio-temporal reference; Speech and thought presentation in fiction
- Iconicity: the imitation principle; three principles of sequencing
- Irony – kinds and functions in fiction
- Authorial tone

Prescribed Textbooks:

Rai Radhika Nath Bose Bahadur and T.S. Sterling. *Elements of English Rhetoric and Prosody*, Calcutta: Chuckerverty, Chatterjee & Co. Ltd., 1960

Geoffrey Leech and Mick Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, Pearson Longman, 2nd edition, 2007

Suggested Readings:

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition, Wadsworth, 2015

Jaydip Sarkar and Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*, Orient Blackswan, 2017

Partha Sarathi Misra. *An Introduction to Stylistics: Theory and Practice*, New Delhi: Orient Blackswan Pvt. Ltd, 2009

ENG4104M: British Poetry II - Romantic to the Modern and Beyond

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To acquaint the students with knowledge regarding the literary trends in writing of British poetry from the Romantic period to the Modern age and thereafter.
- To enable the students to learn about the literary movements and contexts in which British poetry came to be produced during this given period in English literary history.
- To engage the students in an act of critical reading of select literary texts published during this period.
- to provide knowledge to the students as regards the dissenting voice raised by the female poets against the rule of patriarchy in the society.
- To equip the students with knowledge regarding the skilful use of poetic diction and devices, rhythm and metre by poets professing or practising different ways and techniques of poetry writing over the course of history of British poetry.
- To introduce the students to the various themes and issues which find representation in the select poems provided in this course.

Course Outcomes:

- Students would be aware of the trajectory of changes followed by English poetry in relation to the changes in socio-cultural and literary scene at large.
- A critical reading of the select poems by different authors of different literary periods would provide the students with knowledge regarding the characteristics of poetry belonging to those literary periods.
- After a reading of the select individual poems provided in this course, the students would realise that it is on account of influence or as a reaction to the earlier type of poetry that poetry in the succeeding literary period takes to assuming another form. As such, the students would always take into account this timeline of influence covering the trajectory of transition from Romantic poetry to Victorian poetry to Modern poetry and beyond.

Section I: Romantic Poetry

(1 Credit)

- William Wordsworth: 'I Travelled among Unknown Men',
'The world is too much with us'
- Samuel Taylor Coleridge: 'Kubla Khan'
- Lord Byron: 'She Walks in Beauty'
- Percy Bysshe Shelley: 'Ode to the West Wind'
- John Keats: 'Ode on a Grecian Urn'
- Anna Laetitia Barbauld: 'The Rights of Women'

Section II: Victorian Poetry

(1 Credit)

- Alfred Tennyson: 'Ulysses'

- Robert Browning: 'The Last Ride Together'
- Christina Rossetti: 'An Apple Gathering' [Available at gutenberg.org]
- Matthew Arnold: 'Dover Beach'

Section III: Poetry: Modernism and Beyond

(2 Credits)

- T. S. Eliot: 'The Love Song of J. Alfred Prufrock' (1915)
- Wilfred Owen: 'Strange Meeting' (1919)
- W. B. Yeats: 'The Second Coming' (1920)
- Mina Loy: 'Moreover, the Moon ___' (1982)
- Philip Larkin: 'Church Going' (1954)
- Ted Hughes: 'Hawk Roosting' (1960)
- Seamus Heaney: 'Blackberry-Picking' (1966)
- Carol Ann Duffy: 'Medusa' (1999)

Suggested Readings:

Margaret Ferguson, et al. (ed). *The Norton Anthology of Poetry*, New York: W.W. Norton & Company, 6th edition, 2018

Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010

Stuart Curran. (ed). *The Cambridge Companion to British Romanticism*, Cambridge: CUP, 2nd edition, 2010

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

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

David Wheatley. *Contemporary British Poetry*, London: Palgrave, 2014

ENG4204M: British Drama I: Beginning to Shakespeare

Total lectures: 60

Total Marks:100 (Theory 60 + Internal Assessment 40)

Total Credits: 4 Credits (Lecture – 3 Credits, Tutorial – 1 Credit); (1 Credit = 15 Classes)

Course Objectives:

- To introduce the students to some representative British dramas written during the time from the beginning to the time of Shakespeare.
- To enable the students to learn about the themes as presented in the dramas and the corresponding social and literary contexts of composition and performance of the same.
- To correlate the knowledge and experience as gathered by a critical reading of the select texts with the history of origin and development of drama as a literary genre in British literature up to the time of Shakespeare which the students have already studied in Semester I.
- To enable the students to learn about the relevant terms and concepts associated with drama while discussing the select texts.

Course Outcomes:

- Students would learn about the changing scenario of the tradition of British drama from the beginning to the end of Shakespearean era.
- That drama was at its height during the Elizabethan period and underwent different kinds of experimentation in forms and styles during this period would be taken into account by the students in their perusal of drama as a literary genre as a whole.
- Students would learn to appreciate and understand the conventions of theatre, character and language of the drama as were followed by the authors of the given period

Section I: (1 Credit)

- Anonymous: *Everyman*
- Christopher Marlowe: *Dr. Faustus*

Section II: (3 Credits)

- William Shakespeare: *Julius Caesar*
- William Shakespeare: *The Merchant of Venice*
- Ben Jonson: *Everyman in His Humour*

Suggested Readings:

Edited with an introduction by A.C. Cawley. *Everyman and Medieval Miracle Plays:*

A Fascinating Collection of the Most Significant Biblical Pageants, New York: E.P. Dutton, 1959

A.R. Braunmuller and Michael Hattaway (eds). *The Cambridge Companion to English*

Renaissance Drama, Cambridge: CUP, 2nd edition, 2003

Christopher Marlowe. *Doctor Faustus* ed. John D. Jump, Routledge, 2005

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, London: Routledge, 3rd edition, 2021

