

DEBRA THANA S. K. S. MAHAVIDYALAYA

CURRICULUM & SYLLABUS

OF

BACHELOR OF ARTS (HONOURS)

MAJOR IN ENGLISH

4-YEAR UNDERGRADUATE PROGRAMME

(w.e.f. Academic Year 2024-2025)

Based on

Curriculum & Credit Framework for Undergraduate

Programmes

(CCFUP), 2023 & NEP, 2020

Programme Objectives:

1. To train students to learn the process of beginning and growth of the English language
2. To cultivate the English language proficiency of students, and their ability to communicate with clarity and confidence at different levels, in the modern world
3. To enable students to understand and critically engage with literary texts written in English or available in English translation, approached from various perspectives and with an awareness of the locations of production and reception
4. To enable students to engage with multiple literary forms/genres as mapped against the socio-historical contexts of their production and reception
5. To engage analytically with existing criticism and interpretations of English literary texts, and work independently on practical as well as theoretical problems of literary analysis and interpretation
6. To familiarise students with India-based epistemologies and concepts along with the Western schools of thought, thus getting them equipped with the comparative, cross-cultural, and post-colonial turn in literary studies
7. To familiarise the students with extensive use of varied digital technologies in teaching-learning and research
8. To inculcate human values such as inclusion, empathy, the ability to engage with varied viewpoints, and awareness of contemporary crises
9. To introduce students to the emergent trends in interdisciplinary studies characterizing contemporary English Studies in India and the world, by offering a palette of optional courses, ranging from American Studies to Literature from Bengal
10. To enable students to apply received domain knowledge across multiple sectors of service and industry, enhancing their employability across diverse sectors in government organizations, service sectors, corporate set-ups and global, national, regional and local spaces

Programme Specific Outcomes:

1. To inculcate the ability to speak and write clearly and present one's contentions in standard, academic English and across varied platforms of communication, including the classroom and the internet
2. In-depth disciplinary knowledge of English Studies – its canons, contemporary trends, and emergent possibilities – and a critical understanding of the development of the discipline, with the ability to identify, speak and write about different literary genres, forms, and movements
3. To become acquainted with the spirit of various periods as reflected through the English literary texts prescribed in the syllabus
4. To promote students' analytical and creative faculties in thinking, reading and writing – academic as well as imaginative
5. To enable students to understand, appreciate, analyze and apply various literary-critical concepts and categories within a theoretical framework
6. To account for the role of context(s) in the production, reception, and transmission of major literary works in English
7. To equip students with e-resource utilization skills
8. To cultivate curiosity and application-oriented engagement with learning and its praxis in unfamiliar contexts
9. To understand the world and its contemporary critical issues through a reading of literature in translation and the original
10. To analyze a wide range of problems relating to literary and historical scholarship

**Details of Course Structure with Credit Distribution and Course Code Format for Four Year UG Degree
Programme with Single Major**

BACHELOR OF ARTS (HONOURS) MAJOR IN ENGLISH (under CCFUP, 2023)

Level	YR.	SEM	Course Type	Course Code	Course Title	Credit	L-T-P	Marks				
								C A	ESE	Total		
BA Hons	2nd	III	Major-3	UG/III/ENG /4/MJ-3T	T:British Drama & Prose (Renaissance to 18th Century)	4	3+1+0	15	60	75		
			Major-4	UG/III/ENG /4/MJ-4T	T: British Literature: Romantic Period	4	3+1+0	15	60	75		
			SEC	UG/III/ENG /4/SE-3P	P: Creative Writing	3	0+0+3	10	40	50		
			AEC	UG/III/AEC -3T	Communicative English -2 (common for all programmes)	2	2+0+0	10	40	50		
			MDC	UG/III/MDC -3T	Multidisciplinary Course -1 (to be chosen from the list)	3	3+0+0	10	40	50		
			Minor (Disc.- I)	UG/III/ENG /4/MI-3T	T: Poetry & Short story	4	3+1+0	15	60	75		
		Semester-III Total						20				375
		IV	Major-5	UG/IV/ENG /4/MJ-5T	T: British Literature: Victorian Period	4	3+1+0	15	60	75		
			Major-6	UG/IV/ENG /4/MJ-6T	T: British Literature: The Early 20th Century	4	3+1+0	15	60	75		
			Major-7	UG/IV/ENG /4/MJ-7T	T: British Literature : Post World War II	4	3+1+0	15	60	75		
			AEC	UG/IV/AEC -4T	MIL-2 (common for all programmes)	2	2+0+0	10	40	50		
			Minor (Disc.- II)	UG/IV/ENG /4/MI-4T	T: T: Essay & Novel	4	3+1+0	15	60	75		

			Internship/ Apprent t	INT	Internship/ Apprenticeship - activities to be decided by the Colleges following the guidelines to be given later	4	0+0+4	-	-	50
			Semester-IV Total			22				400
			TOTAL of YEAR-2			42				775

MJ = Major, MI = Minor Course, SEC = Skill Enhancement Course, AEC = Ability Enhancement Course, MDC = Multidisciplinary Course, CA= Continuous Assessment, ESE= End Semester Examination, T = Theory, P= Practical, L-T-P = Lecture-Tutorial-Practical, MIL = Modern Indian Language

QUESTION PATTERN

Full Marks	Question Type	Questions to Attempt	Marks per Question	Marks	Question Options
60	Very short	10	2 Marks	10X2=20 Marks	15
	Short	4	5 Marks	4X5=20 Marks	6
	Long	2	10 Marks	2X10=20 Marks	4
40	Very short	5	2 Marks	5X2=10 Marks	8
	Short	4	5 Marks	4X5=20 Marks	6
	Long	1	10 Marks	1X10=10 Marks	2
25	Very short	3	2 Marks	3X2=6 Marks	5
	Short	2	5 Marks	2X5=10 Marks	3
	Long	1	9 Marks	1X9=9 Marks	2

SEMESTER-III
MAJOR (UG/III/ENG/4/MJ-3T)

MJ-3T:British Drama & Prose (Renaissance to 18th Century)

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to:

- understand the tradition of English Drama and Prose literature from the 16th to 18th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- appreciate and analyze the plays and prose in the larger socio-political and religious contexts of the time.
- explain and analyze the rise of fictional and non-fictional prose
- trace the development of anti-sentimental drama
- examine and analyze the form and function of satire in the eighteenth century
- map the relationship between the formal and the political in the literature of the neoclassical period

Course contents:

A.Plays

- William Shakespeare: *Macbeth*
- William Shakespeare: *As You Like It*
- R. B. Sheridan: *The Rivals*

B. Novels

- Jonathan Swift: *Gulliver's Travels* (Books I and II)

C. Essays

- Bacon: 'Of Studies'
- Addison: 'Sir Roger at Home'
- Steele: 'The Spectator Club'

Suggested Readings:

1. A.C. Bradley: *Shakespearean Tragedy* (Atlantic, 2021)
2. M.C. Bradbrook: *Themes and Conventions of Elizabethan Tragedy*(Cambridge University Press, 1980)
3. James Bruce Ross and Mary Martin McLaughlin, eds.:*The Portable Renaissance Reader* (Penguin NY, 1953)
4. John Russell Brown: *Shakespeare and His Comedies* (Routledge, 2004)
5. Harley Granville-Barker: *Preface to Shakespeare* (Folger Books, 1986)
6. G. Wilson Knight: *The Wheel of Fire* (Routledge, 2001)
7. Frank Kermode: *The Age of Shakespeare* (Phoenix Press, 2008)
8. Lily B.Campbell: *Shakespeare's Tragic Heroes: Slaves of Passion* (Routledge, 1966)
9. Jonathan Dollimore: *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries* (Palgrave Macmillan, 2003)
10. Swapan Chakravorty, Ed. : *As You Like It* (Orient Blackswan, 2004)
11. Peter Reynolds: *Shakespeare: As You Like It* (Penguin Books, 2000)
12. Alexander Leggatt, Ed.: *The Cambridge Companion to Shakespearean Comedy* (Cambridge University Press, 2002)
13. William Shakespeare: *Macbeth, As You Like It* (Arden Editions, NCS Editions)
14. Richard Brinsley Sheridan: *The Rivals* (Dover Thrift Edition/ Bloomsbury Edition / New Mermaids Edition)
15. Mark S.Auburn:*Sheridan's Comedies* (Lincoln and London, 1977)
16. Peter Davison, ed.:*Sheridan: Comedies Casebook* (London, 1986)
17. John Loftis: *Sheridan and the Drama of Georgian England* (Oxford, 1976)
18. . Harold Bloom, ed.: *Gulliver's Travels* (Chelsea House publishers, 2008)
19. Richard Gravil: *Swift: Gulliver's TravelsA Casebook* (Macmillan, 1991)
20. Anthony Pagden: *European Encounters with the New World: From Renaissance to Romanticism* (Yale University Press, 1994)
21. Bonamy Dobree: *English Literature in the Early Eighteenth Century, 1700-1740* (Oxford University Press, 1959)
22. Hugh Walker: *English Essays and Essayists* (Books Way, 2015)
23. Brian Vickers: *Francis Bacon and Renaissance Prose* (Cambridge University Press, 2009)
24. F.P.Wilson: *Seventeenth Century Prose* (Cambridge University Press, 2012)

25. F.G.Selby, Ed.: *Bacon's Essays* ((Macmillan, 1971)
26. Sukanta Chaudhuri, Ed.: *Bacon's Essays* (OUP, 1999)
27. O.M.Mayers, Ed.: *Coverley Papers* from the "Spectator" (Oxford University Press, 1908)

MAJOR(UG/III/ENG/4/MJ-4T)

MJ-4: British Literature: Romantic Period

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to:

- understand Romanticism as a concept in relation to ancillary concepts like Classicism.
- understand the Romantic period in English literature in terms of its social, philosophical, intellectual, and literary backgrounds including German and French influences.
- analyze and understand the main characteristics of Romanticism.
- appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity.
- relate Romantic literary texts to other forms of expression such as painting, for instance.

Course contents:

A.Poetry:

- William Blake: "The Lamb", "The Tyger"
- William Wordsworth: "Tintern Abbey"
- Samuel Taylor Coleridge: "Christabel" Part-1
- Percy Bysshe Shelley: "Ode to the West Wind"
- John Keats: "Ode to a Nightingale"

- Lord Byron: “She Walks in Beauty”

B. Fiction & Non-Fictional Prose:

- Mary Shelley: *Frankenstein*

or

Jane Austen: *Pride and Prejudice*

- Charles Lamb: “The Praise of the Chimney Sweepers”

Suggested Readings:

1. Maurice Bowra: *The Romantic Imagination* (Oxford University Press, 1950)
2. M. H. Abrams: *English Romantic Poets* (Oxford University Press, 1975)
3. Northrop Frye: *Romanticism Reconsidered* (Columbia University Press, 1968)
4. Harold Bloom and Lionel Trilling, Eds.: *Romantic Prose and Poetry*(New York: OUP, 1973)
5. Harold Bloom: *Visionary Company* (Cornell University Press, 1971)
6. Geoffrey H. Hartman: *Wordsworth’s Poetry: 1787-1814* (Yale University Press, 2015)
7. Jonathan Bate: *Romantic Ecology: Wordsworth and the Environmental Tradition* (Routledge, 2014)
8. Nicholas Roe: *Wordsworth and Coleridge: The Radical Years* (Oxford University Press, 2018)
9. Helen Vendler: *The Odes of John Keats* (Harvard University Press, 1985)
10. Cleanth Brooks: *The Well Wrought Urn* (Books Way, 2015)
11. Brian Stone: *The Poetry of Keats* (Penguin Books, 2000)
12. Lord Byron: “She Walks in Beauty” (Pemberley Publishing, 2018)
13. Susan J. Wolfson & Peter J. Manning, Ed: *Selected Poems*(Penguin Classics, 2006)
14. Graham Hough: *The Romantic Poets* (B.I.Publishers Pvt. Ltd., 2005)
15. M. Forster: *Aspects of the Novel* (Penguin Classics, 2005)
16. Douglas Bush: *Jane Austen* (Macmillan, 1975)
17. Barbara Hardy: *A Reading of Jane Austen* (Peter Owen, 1975)
18. Joan Rees: *Jane Austen: Woman and Writer* (Robert Hale Ltd., 1976)
19. Harold Bloom, Ed.: *Mary Shelley’s Frankenstein* (Chelsea House Publishers, 1995)
20. Chris Baldrick: *In Frankenstein’s Shadow: Myth, Monstrosity and Nineteenth-Century Writing* (Clarendon Press, 1990)

21. Edmund Blunden: *Charles Lamb and His Contemporaries* (Cambridge University Press, 2012)
22. V. Lucas: *Life of Charles Lamb* (Forgotten Books, 2019)

MINOR (UG/III/ENG/4/MI-3T)

Minor– 3: Poetry & Short Story

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- understand the tradition of English poetry from 16th to 20th centuries
- identify the major characteristics of the Sonnets, Romantic poetry and early 20th century poetry
- understand the genre of the short story and its developments in the 20th century
- demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the centuries
- analyze literary devices, forms and techniques in order to appreciate and interpret the texts
- develop fundamental skills required for close reading and critical thinking of the texts and concepts

Course contents:

A. POETRY

- William Shakespeare: Sonnet 116
- William Wordsworth: “A Slumber did my Spirit Seal”
- John Keats– “La Belle Dame Sans Merci”
- Alfred Tennyson: “Crossing the Bar”
- Wilfred Owen– “Strange Meeting”

B. SHORT STORY

- Katherine Mansfield : “The Fly”
- H. E. Bates– “The Ox”

Suggested Readings:

1. David Green, ed: *The Winged Word* (Macmillan India, Madras, 1974)
2. John Press ed: *The Golden Treasury* (combined edition)
3. Katherine Duncan-Jones, ed: *Shakespeare's Sonnets* (The Arden Shakespeare, 2010)
4. Geoffrey H. Hartman: *Wordsworth's Poetry: 1787-1814* (Yale University Press, 2015)
5. Jonathan Bate: *Romantic Ecology: Wordsworth and the Environmental Tradition* (Routledge, 2014)
6. Helen Vendler: *The Odes of John Keats* (Harvard University Press, 1985)
7. Brian Stone: *The Poetry of Keats* (Penguin Books, 2000)
8. Suroopa Mukherjee: *Victorian Poets: Tennyson Browning Rossetti* (World View Critical Editions, 2016)
9. Jon Stallworthy: *Wilfred Owen: The War Poems* (Chatto & Windus, 1994)
10. Michael Thorpe, ed.: *Modern Prose* (OUP, 1968)
11. Valerie Shaw: *The Short Story: A Critical Introduction* (Routledge, 1983)

SKILL ENHANCEMENT COURSE (UG/III/ENG/4/SE-3P)

SEC 3: Creative Writing

Credits 03

Full Marks: 50

Course Outline:

Unit 1: What is Creative Writing?

- Defining Creativity
- Measuring Creativity
- What is Creative Writing?
- Imagination and Writing
- Can Creative Writing be Taught?

Unit 2: The Art and Craft of Writing

- Tropes and Figures
- Style and Register

- Varieties of English
- Language and Gender
- Grammatical Differences

Unit 3: Modes of Creative Writing

SECTION I: POETRY

- Definitions of Poetry
- The Four Functions of Language
- Dominant Modes of Poetry—Lyrical, Narrative and Dramatic

SECTION II: FICTION

- Fiction & Non-fiction
- The Short Story and the Novel : Character, Plot, Point of View(Modes of Narration), Setting (Milieu)
- Definitions and Characteristics of Children's Literature

SECTION III: DRAMA

- What is Drama?
- Concepts and Characteristics of Drama
- Verbal and Non-Verbal Elements in Drama
- Writing a Screenplay

Unit 4. : Writing for the Media

- The Print Media
- The Broadcast Media
- The New Media
- Advertising

Suggested Readings:

1. Anjana Neira Dev: *Creative Writing: A Beginner's Manual* (Pearson, 2009)
2. David Morley: *The Cambridge Introduction to Creative Writing* (Cambridge, New York, 2007)
3. Dorothea Brande: *Becoming a Writer* (TarcherPerigee, 1981)

ABILITY ENHANCEMENT COURSE (UG/III/AEC-3T)

AEC – 2: Communicative English

2 Credits

Full Marks: 50

Course Content:

Writing Skills

1. Basics

- Introduction to writing skills: Relation between speech and writing, distinct features of writing, formal and informal
- The Writing Process: Selection of topic, developmental, transitional and concluding paragraphs
- Types of writing: Descriptive, narrative, expository and argumentative writing

2. Types: Letter, Report & Notice

- a) Letter writing : Personal and Business letters
- b) Report Writing : Media, Project
- c) Notice : Academic, Administrative & Legal

3. Types: Curtailment, Correspondence & others

- a) Summarising and Paraphrasing
- b) E-Correspondence

c) Writing Minutes of Meetings, Note-Making and Note-Taking

4. Remedial Grammar

a) Use of articles

b) Use of Prepositions

c) Subject-verb agreement

d) Tense

e) Narration

f) Voice

Suggested Readings:

1. R. C. Bhatia: *Business Communication* (ANE Books, 2018)
2. Debashis Bandyopadhyay & Malathi Krishnan: *Connect: Course in Communicative English* (Cambridge University Press, New Delhi, 2018)
3. Richa Mishra and Ratna Rao: *A Textbook of English and Communication Skills* (Macmillan, 2019)
4. P. C. Wren & H. Martin: *High School High School English Grammar and Composition* (S. Chand Publishing, Latest Edition)
5. Sidney Greenbaum: *Oxford English Grammar* (Clarendon Press, 1996)
6. Bas Aarts: *Oxford Modern English Grammar* (OUP, 2011)
7. F. T. Wood: *Remedial English Grammar for foreign Students* (Trinity Publishing House, 2019)
8. Agnes V. Martinet and Audrey J. Thomson: *A Practical English Grammar* (OUP, 2005)

SEMESTER-IV

MAJOR (UG/IV/ENG/4/MJ-5T)

MJ-5: British Literature: Victorian Period

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- identify and analyze the socio-economic-political contexts that inform the literature of the period
 - comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
 - understand the conflict between self and society in different literary genres of the period
 - link the rise of the novel to the expansion of Colonialism and Capitalism
 - understand the transition from Romantic to Victorian in literature and culture
 - link the Victorian temper to political contexts in English colonies
 - link the changes in the English countryside to changes brought about in similar settings in India
- Course contents

A. Poetry:

- Alfred Tennyson: "Ulysses"
- Robert Browning : "The Last Ride Together"
- Matthew Arnold : "Dover Beach"
- Christina Rossetti: "The Goblin Market"
- G. M. Hopkins: "Pied Beauty"

B. Novel:

- Charles Dickens: *Hard Times*
- Thomas Hardy : *The Mayor of Casterbridge*

Suggested Readings:

1. Stephen Greenblatt, Ed.: *The Norton Anthology of English Literature*, 8th ed, vol. 2 (New York: Norton, 2006)
2. W. L. Cross: *The Development of the English Novel* (Atlantic, 2010)
3. Raymond Williams: *The English Novel: From Dickens to Lawrence* (Chatto & Windus, 1984)
4. Boris Ford, Ed.: *The Pelican Guide to English Literature*, Vol. 6: From Dickens to Hardy (Penguin Books, 1970)
5. Hugh Walker: *The Literature of the Victorian Era* (Cambridge University Press, 2011)
6. Humphry House: *The Dickens World* (Oxford University Press, 1960)
7. Harold Bloom, Ed.: *Charles Dickens's Hard Times*, (Modern Critical Interpretations Series, 1958)
8. Paul Schlicke, Ed.: *Oxford Reader's Companion to Dickens* (Oxford University Press, 1999)
9. David Cecil: *Hardy, the Novelist* (Constable and Co., 1943)
10. Henry C. Duffin: *A Study of the Wessex Novels* (Legare St. Press, 2022)
11. Irving Hoe: *Thomas Hardy* (Palgrave Macmillan, 1985)
12. R.P. Draper, Ed.: *Thomas Hardy, The Tragic Novels*, Casebook (Palgrave Macmillan, 1991)
13. Norman Page: *Thomas Hardy: The Novels*, (Palgrave Macmillan, 2001)
14. Shanta Dutta: *Ambivalence in Hardy: A Study of His Attitude to Women* (Anthem Press, 2007)
15. Alan Sinfield: *Dramatic Monologue* (Routledge, 2014)
16. Robert Langbaum: *The Poetry of Experience* (Andesite Press, 2017)
17. Graham Hough: *The Last Romantics* (Duckworth, 1949)
18. Ian Jack: *Browning's Major Poetry* (Oxford University Press, 1973)
19. Mary Ellis Gibson, Ed.: *Critical Essays on Browning* (G.K.Hall, 1992)
20. G.M.Young: *Victorian England: Portrait of an Age* (Reading Essentials, 2018)
21. Norman Mackenzie: *A Reader's Guide to Gerard Manley Hopkins* (Cornell University Press, 1981)
22. David Green: *The Winged Word* ((Macmillan India, Madras, 1974)

MAJOR (UG/IV/ENG/4/MJ-6T)

MJ-6: British Literature: Early 20th Century

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth-century and early twentieth-century Europe
- link and distinguish between modernity and modernism
- explain the links between developments in science and experiments in literature
- explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism
- identify and analyze the use and modernist techniques in different genres in early twentieth-century British literature
- trace the history of the self and subjectivity in literature in the light of colonial consciousness

Course contents:

A. Poetry:

- W. B. Yeats: “The Wild Swans at Coole”
- T. S. Eliot: “The Love Song of J. Alfred Prufrock”
- Owen: “Anthem for Doomed Youth”
- Auden: “The Unknown Citizen”

B. Fiction:

- Joseph Conrad: *Lord Jim*
- D. H. Lawrence: “The White Stocking”
- Katherine Mansfield: ‘The Fly’

C.Play:

- G. B. Shaw: *Arms and the Man*

Suggested Readings:

1. Adrian Hunter: *The Cambridge Introduction to the Short Story in English* (Cambridge University Press, 2007)
2. Hollis Summers: *Discussions of the Short Story* (Melville House, 2004)
3. Walter Allen: *The Short Story in English* (Oxford University Press, 1981)
4. Eric Bentley: *Bernard Shaw* (Applause Theatre Book Publishers, 2002)
5. Christopher Innes, Ed.: *The Cambridge Companion to George Bernard Shaw* (Cambridge University Press, 1998)
6. S. C. Sengupta: *The Art of Bernard Shaw* (N. M. Publishers, 1997)
7. Bhabatosh Chatterjee: *The Poetry of W. B. Yeats* (Sarat Book House, 2003)
8. Manju Jain: *A Critical Reading of Selected Poems of T. S. Eliot* ((Oxford University Press, 2009)
9. Kenneth Asher: *T. S. Eliot and Ideology* (Cambridge University Press, 1999)
10. Richard Ellman: *Yeats: The Man and the Masks* (Literary Licensing, 2011)
11. Helen Gardner: *The Art of T. S. Eliot* (Barrie & Jenkins, 1968)
12. Arthur Symons: *The Symbolist Movement in Literature* (E. P. Dutton and Co., 1919 – Indian Reprint - A B S Publishers & Distributors, 2006)
13. Suzanne Ferguson, ‘Defining the Short Story: Impressionism and Form’, *Modern Fiction Studies*, 28, 1982, pp.13-24

14. Jayati Gupta: *Narrative and Narration: A Study of the Modern Short Story* (Anthem Press, 2008)

15. Raymond Williams: *The English Novel: From Dickens to Lawrence* (Chatto & Windus, 1984)

MAJOR (UG/IV/ENG/4/MJ-7T)

MJ-7: British Literature: Post World War II

Credits: 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- understand the social-historical-political-economic contexts of Post-World War II British Literature
- understand the relationship between World war II and the end of colonialism
- identify the social-historical-political changes in England after World War II
- see through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories
- grasp the changing role of English in the new world order
- critically analyze and link changes in social norms to new literary forms
- engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- appreciate the importance of location in understanding the self and the other

Course contents:

1. Poetry :

- Dylan Thomas: “Fern Hill”
- Phillip Larkin: “Ambulances”
- Thom Gunn: “On the Move”

- Ted Hughes: “Hawk Roosting”

2. Novel :

- William Golding : *Lord of the Flies*

3. Play :

- John Osborne: *Look Back in Anger*

Suggested Readings:

1. S. Connor: *The English Novel in History: 1950 to the Present* (Routledge, 1995)
2. N. Corcoran: *English Poetry since 1940*. (Longman, 1993)
3. R. P. Draper: *An Introduction to Twentieth-Century Poetry in English* (Macmillan, 1996)
4. D. J. Taylor: *After the War: The Novel and England since 1945*(Flamingo, 1994)
5. John Russell Taylor : *Anger and After* (Routledge, 2015)
6. Neil Corcoran, ed.: *The Cambridge Companion to Twentieth-Century English Poetry* (CUP, 2007)
7. Paul Crawford: *Politics and History in William Golding: The World Turned Upside Down*(University of Missouri Press, 2002)
8. James R. Baker: *William Golding* (St. Martin's Press, 1965)
9. Harold Bloom, ed. :*Lord of the Flies: Modern Critical Interpretations* (Chelsea House, 1998)
10. William J. Palmer: *The Fiction of John Fowles: Tradition, Art, and the Loneliness of Selfhood* (University of Missouri Press, 1974)
11. Malcolm Bradbury:*The Novel Today : Contemporary Writers On Modern Fiction* (Manchester University Press, 1977)
12. Alan Sinfield, ‘Literature and Cultural Production’, in *Literature, Politics, and Culture in Postwar Britain* (University of California Press, 1989) pp. 23–38.

MINOR (UG/IV/ENG/4/MI-4T)

Minor-4: Essay & Novel

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- understand the tradition of English fictional and non-fictional prose from 16th to 20th centuries.
- identify the major characteristics of essays
- demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the centuries as reflected in the novels
- develop fundamental skills required for close reading and critical thinking of the texts and concepts

Course contents:

Essay & Novel

- Bacon: “Of Studies”
- Charles Lamb– “Dream Children : A Reverie”
- E. V. Lucas :“The Town Week”
- George Orwell– “Shooting an Elephant”
- Charles Dickens :*Oliver Twist*
- R. K. Narayan:*Swami and Friends*

Suggested Readings:

1. F. G. Selby, Ed.: *Bacon’s Essays* (Mcmillan, 1971)
2. Sukanta Chaudhuri, Ed.: *Bacon’s Essays* (OUP, 1999)
3. Michael Thorpe Ed.: *Modern Prose: Stories, Essays and Sketches* (Oxford University Press, 2002)
4. Jeffrey Meyers: *George Orwell: The Critical Heritage* (Law Book Co. of Australasia, 1975)
5. John Thieme: *R.K.Narayan* (Viva Books, 2010)
6. R.K.Narayan: *The Man Eater of Malgudi* (Indian Thought Publication, 2014)
7. Charles Lamb: *The Essays of Elia* (Palala Press, 2015)

8. J.B. Priestley: *An Inspector Calls and Other Plays* (Penguin Modern Classics, 2001)