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AC/27.06.2023/RS1



Syllabus with effect from June 2023

Programme: BA

Subject: British Literature from 1600 to 1800

Programme Code: SIUAENG

Class: TYBA Semester: V and VI

Choice Based Credit System (CBCS)

Semester V/VI

		Name of Program: TYBA		Name of		
		Department: ENGLISH				
Clas s	Semest er	Course Code	Course Name	No. of lectures/ per week	Credits	Marks
TY	V	SIUAENG51	ELIZABETHAN AND JACOBAN PERIODS	4L	4	100
TY	VI	SIUAENG61	RESTORATION AND THE NEO-CLASSICAL PERIOD	4L	4	100

Course Name: Elizabethan and Jacobean Periods Credits: 4

Expected Course Outcomes- Semester V

On completion of this course, students will be able to:

- to understand how the social, political, and cultural milieu shaped the writers' thought during the Elizabethan and Jacobean Periods of British literature
- to recognize the literary masters who dominated the scene through their poetry and drama
- to recognize the different writing styles that the writers of this period adopted

Sem 5: Elizabethan and Jacobean Periods**45 lectures****Learning Objectives:**

1. To introduce the students to English Literature of the 16th and 17th centuries.
2. To show them how background influences shaped the writer's thinking.
3. To introduce them to literary masters who dominated the literary scene during this period and familiarize the students with the different writing styles that each age adopted.

Semester V:**Unit 1 - Important Concepts & Terms:****15 Lectures****A. The Elizabethan Age (1550-1600)**

1. The Renaissance and Humanism.
2. The Reformation

3. Sonnet Sequence
4. Epic (Spenser and Milton)
5. Pastoral

B. The Jacobean Period (1601- 1650)

1. Metaphysical Conceit
2. Revenge Tragedy
3. Literature under the Protectorate

Unit 2: Christopher Marlowe: *Dr. Faustus* **15 Lectures**

Unit 3: Selected Verse from the Elizabethan and Jacobean periods. **15 Lectures**

Elizabethan Period:

- a. Sir Philip Sidney from **Astrophel and Stella** sonnet sequence. Sonnet 1 –
“Loving in truth, and fain in verse my love to show.”
31- “With how sad steps, oh Moon, thou climb'st the skies,”
- b. Edmund Spenser: from The Faerie Queene Book I Canto I-
Cave of Error-14 to 26
“But, full of fire and greedy hardiment”.....to “That detestable sight him much amazed”
- c. William Shakespeare: from The Sonnets
Sonnet 18 –“Shall I compare thee to a summer's day?”
Sonnet 130–“My mistress' eyes are nothing like the sun;”

Jacobean Period:

- a. John Donne:
“The Sun Rising”

Holy Sonnet XIV - “Batter My Heart, Three-Person'd God”
- b. George Herbert:
“The Collar”

“Easter Wings”
- c. Andrew Marvell:

“To His Coy Mistress”

“Garden”

Semester V

Paper Pattern: Semester End Examination

60 marks

Q1. Short notes on Unit I (2 out of 4)

Q2. Essay type question on Unit II (1 out of 2)

Q3. Essay type question on Unit III (1 out of 2)

Q4. Short notes on Unit II&III (2 out of 4)
(Each question carries 15 marks)

Internal Assessment:

40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

Sem 6: Restoration and Augustan Periods

45 lectures

Course Name: Restoration and Augustan Periods	Credits: 4
Expected Course Outcomes Semester VI	
On completion of this course, students will be able to	
<ul style="list-style-type: none">• To understand how the social, political, and cultural milieu shaped the writers’ thought during the Restoration and Augustan Periods of British literature• To recognize the literary masters who dominated the scene through their poetry and drama• To recognize the different writing styles that the writers of this period adopted.	

Sem 6: Restoration and Augustan Periods

45 lectures

Learning Objectives:

1.To introduce the students to English Literature of the 17th and 18th centuries.

2.To show them how background influences shaped the writer’s thinking.

3.To introduce them to literary masters who dominated the literary scene during this period and familiarize the students with the different writing styles that each age adopted.

Unit 1: Important Concepts:

15 Lectures

A. The Restoration Period (1660 -1700)

- a. Restoration
- b. Comedy of Manners
- c. Restoration Tragedy
- d. Diaries
- e. Heroic Couplet

B. Eighteenth Century (1700 -1798)

- a. Neo-Classical / Augustan Age
- b. Age of Satire
- c. Rise of the Periodical Essay
- d. Pre-Romanticism
- e. The Rise of the Novel

Unit 2: George Etherege *The Man of Mode*

15 Lectures

Unit 3: Selected Verse from the Puritan Era, the Restoration Period and the Eighteenth Century.

15 Lectures

Restoration Period:

John Milton: from *Paradise Lost*, Book IX – Lines 791 to 838 (From “Greedily she engorged without restraint,” to “From nectar drink of Gods.”)

John Dryden: “Alexander’s Feast”

Thomas Gray: “Elegy Written in a Country Churchyard”

Oliver Goldsmith: “The Deserted Village”

Semester VI

Paper Pattern: Semester End Examination

60 marks

Q1. Short notes on Unit 1 (2 out of 4)

Q2. Essay type question on Unit II (1 out of 2)

Q3. Essay type question on Unit III (1 out of 2)

Q4. Short notes on Unit II&III (2 out of 4)

(Each question carries 15 marks)

Internal Assessment:

40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

References

1. Alpers, Paul E. *Elizabethan Poetry :Modern Essays In Criticism* (OUP, 1967)
2. Daiches, David. *A Critical History Of English Literature* (Secker and Warburg, London, 1960)
3. Ford. Boris Ed. *The New Pelican Guide To English Literature:*
The Age Of Shakespeare Vol. 2 (Penguin, 1993)
From Donne To Marvell Vol. 3 (Penguin, 1990)
4. Keast. William B. *Seventeenth Century English Poetry : Modern Essays In Criticism* (OUP. 1971)
5. King, Bruce. *Seventeenth Century English Literature* (Macmillan, 1983).
6. Leggatt, Alexander. *English Drama : Shakespeare To The Restoration 1590-1660*, (Longman Literature In English Series, 1988)
7. Perfitt, George. *English Poetry of the Seventeenth Century* (Longman Literature In English Series, 1992)
8. Parry, Graham. *The Seventeenth Century: The Intellectual And Cultural Context Of English Literature. 1603-1700* (Longman Literature In English Series, 1989)
9. Pooley, Roger. *English Prose of the Seventeenth Century* (Longman Literature In English Series, 1992)
10. Ricks, Christopher. *The Penguin History of English Literature Vol.3.* (Penguin, 1993)
11. Roston, Murray. *Sixteenth Century English Literature* (Macmillan, 1983)
12. Baugh, Albert C. *A Literary History Of England, The Restoration And Eighteenth Century(1660-1789)*, 2ndEdition, (London, Routledge And Kegan Paul, 1967)
13. Clifford, James L. Ed. *Eighteenth Century English Literature: Modern Essays In Criticism* (OUP, 1959)
14. Craig, Hardin. Ed. *A History of English Literature Series.Literature of The Restoration andthe Eighteenth Century 1660-1798.Vol III* (London, Macmillan, 1969)
15. Daiches, David. *A Critical History of English Literature.* (Secker & Warburg, London, 1960).
16. Ford, Boris. Ed. *The Pelican Guide to English Literature:*
From Dryden to Johnson, Vol.4, (Penguin, 1982)
From Blake to Byron, Vol.5, (Penguin, 1982)

17. Grierson, Herbert. *Cross Currents in English Literature of the Seventeenth Century*.
18. Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750* (OUP, 1978)
19. Lonsdale, Roger. *The Penguin History of English Literature: Dryden To Johnson. Vol.4,* (Penguin, 1993)
20. Probyn, Clive T. *English Fiction of the Eighteenth Century 1700-1789* (Longman Literature In English Series, 1987)
21. Novak, Maximillian E. *Eighteenth Century English Literature*, Macmillan, 198....
22. Rollins, Hyder E. and Herschel Baker. *The Renaissance in England: New Dramatic Prose and Verse of the Sixteenth Century*. D.C. Heath, 1966.
23. Sambrook, James. *The Eighteenth Century: The Intellectual And Cultural Context Of English Literature 1700-1789*, Longman Literature In English Series, 1986.
24. Sutherland, James .*A Preface To Eighteenth Century Poetry*, OUP, 1975.
25. Willey, Basil. *The Seventeenth Century Background*. Chatto and Windus 1934
The Eighteenth Century Background. Beacon Press, Boston 1964

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AC/27.06.2023/RS1



Syllabus with effect from June 2023

Programme: BA

Subject: Literary Theory and Practical Criticism

Programme Code: SIUAENG

Class: TYBA Semester: V and VI

Choice Based Credit System (CBCS)

Semester V/VI

		Name of Program: TYBA Department: ENGLISH		Name of		
Classes	Semester	Course Code	Course Name	No. of lectures/ per week	Credits	Marks
TY	V	SIUAENG52	Literary Theory and Practical Criticism	4L	4	100
TY	VI	SIUAENG62	Literary Theory and Practical Criticism	4L	4	100

Course Name: Literary Theory and Practical Criticism Credits: 4
Expected Course Outcomes- Semester V
On completion of this course, students will be able to:
<ul style="list-style-type: none"> • analyse texts by applying critical theories to them • apply the techniques of close reading for greater appreciation of poetry • interpret and evaluate literary texts using various critical approaches

Sem 5: Literary Theory and Practical Criticism**45 lectures****Learning Objectives:**

1. To introduce the learners of literature to the basics of literary criticism
2. To impart the technique of close reading of literary texts
3. To enable the learners to analyze, interpret, explicate and evaluate literary texts using critical approaches and literary theories.

Semester V:

Unit 1: Critical Terms: Mimesis, Catharsis, Classicism, Romanticism, Symbol, Myth and Archetype

10 Lectures

Unit 2: A) Nature and Function of Literature: Classical notion of literature, romantic notion of literature and the modernist view of literature

15 Lectures

B) Functions of Criticism: Explication, Analysis, Evaluation, Interpretation, and Theorizing

Unit 3:

A. Critical Approaches

20 Lectures

1. Psychoanalytical Approach
2. Marxist Approach
3. Feminist Approach
4. Formalism
5. **Ecocriticism**

B. Critical Appreciation of an unseen poem

Students are expected to mobilize the techniques of close reading and their understanding of literary devices like imagery, metaphors, symbols, parallelism, foregrounding etc. while learning this unit.

Semester V

Paper Pattern: Semester End Examination

60 Marks

- Q1. Short notes on Unit I (2 out of 4)
- Q2. Essay type question on Unit II (1 out of 2)
- Q3. Essay type question on Unit III (1 out of 2)
- Q4. Critical Appreciation of Poem (unseen) of about 14 lines

(Each question carries 15 marks)

Internal Assessment:

40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

Sem 6: Literary Theory and Practical Criticism

45 lectures

Course Name **Literary Theory and Practical Criticism**

Credits: 4

Expected Course Outcomes Semester VI

On completion of this course, students will be able to

1. Analyze texts by applying critical theories to them
2. Interpret and evaluate literary texts using various critical approaches

3. Apply and explicate works based on the study of these literary theories

Sem 6: Literary Theory and Practical Criticism

45 lectures

Learning Objectives:

- 1.To introduce the learners of literature to the basics of literary criticism
- 2.To impart the knowledge of literary critical output of Classical, Romantic, and Twentieth century writers
- 3.To enable the learners to analyze, interpret, explicate, and evaluate literary texts using critical approaches and literary theories.

Unit 1: Terms: Negative Capability, Fancy and Imagination, Objective Correlative, Collective Unconscious, Defamiliarization and Ideology **10 lectures**

Unit 2: Critical Theories (Romantic/Classical) 15 lectures

Samuel Taylor Coleridge - "Biographia Literaria" Chapter XVII

John Keats – from *The Letters* (Letters of 22 November, 1817, 21 December, 1817, 3 February 1818, and 27 October 1818)

John Ruskin- From *Sesame and Lilies* Lecture 2 "Lilies of Queens' Gardens"

Matthew Arnold – "Study of Poetry"

Unit 3:

A. Literary Theories (Twentieth Century) 20 lectures

T.S. Eliot – "Metaphysical Poets"

Sigmund Freud – "Creative Writer and Day-Dreaming"

I.A. Richards – "The Two Uses of Language"

Victor Shklovsky – "Art as Technique"

B. Terms:

Deconstruction, Semiotics, Panopticism, Heteroglossia, Differance

Semester VI

Paper Pattern: Semester End Examination

60 Marks

Question 1: Short notes on critical terms from unit I: (2out of 4)

Question 2: Essay on Romantic/Classical Theories, Unit II (1 out of2)

Question 3: Essay on Twentieth Century Theories, Unit III (1 out of 2)

Question 4: Short notes on critical terms from unit IV: (2 out of 4)

(Each question carries 15 marks)

Internal Assessment:

40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

References

Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971.

Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.

Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1974.

Bloom, Harold. *The Visionary Company*. Cornell: Cornell UP, 1971.

Daiches, David. *Critical Approaches to Literature*. London: Longman, 1984.

Danziger, Marties K, and Johnson, Stacy W. *An Introduction to Literary Criticism*.
London: D. C. Health, 1961.

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Eagleton, Terry. *Literary Theory*. London: Basil Blackwell, 1983.

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1999.

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ComparativeIntroduction*. London: Batsford Academic Educational, 1982

Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to
EnglishLiterature*. Oxford: Oxford University Press, 2007.

Enright, D.J. and Chickera, Ernst de. *English Critical Texts*. Delhi: Oxford University Press, 1962

Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan
Paul, 1987.

Freud, Sigmund. *The Interpretation of Dreams*. London: Hogarth Press and the Institute of
Psychoanalysis, 1957.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London:
Blackwell, 2005.

Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. :

Prentice-Hall, 1996.

Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.

Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.

Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.

Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.

Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.

Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.

Lodge, David, with Nigel Wood. *Modern Criticism and Theory: A Reader*. 2nd Ed. London: Longman, 1988.

McGann, Jerome J. *The Romantic Ideology*. Chicago: Chicago UP, 1983.

Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St.Martin's, 2003.

Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad, Orient Black Swan, 2006.

Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.

Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.

Scott, Wilbur. *Five Approaches to Literary Criticism*. London: Longman, 1984.

Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. London: Harvester Press, Brighton, 1985.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York & Long: Garland Publishing, 1999.

Walder, Dennis, ed. *Literature in the Modern World: Critical Essays and Documents*. 2nd Ed. OUP, 2004.

Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

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AC/27.06.2023/RS1



Syllabus with effect from June 2023

Programme: BA

Subject: Grammar and Art of Writing

Programme Code: SIUAENG

Class: TYBA Semester: V and VI

Choice Based Credit System (CBCS)

Semester V/VI

			Name of Program: TYBA		Name of	
			Department: ENGLISH			
Clas s	Seme ster	Course Code	Course Name	No. of lectures/ per week	Credit s	Marks
TY	V	SIUAENG53	GRAMMAR AND ART OF WRITING	3L	3.5	100
TY	VI	SIUAENG63	GRAMMAR AND ART OF WRITING	3L	3.5	100

Course Name: Grammar and Art of Writing Credits: 3.5

Expected Course Outcomes- Semester V

On completion of this course, students will be able to:

- analyze words morphologically
- analyze phrases by parsing them according to form and function
- create content for newspaper reports and edit content effectively

Sem 5: Grammar and Art of Writing**45 lectures****Learning Objectives:**

To develop among students an insight into the process of word formation and transformation, the structure of English language, skills of grammatical analysis and description

2.To provide knowledge of the underlying ‘rules’ of grammar for parsing phrases

3.To introduce rhetorical structures for effective writing, develop an insight into the mechanics of writing, editing and skills of sentence transformation and enable the students to write newspaper reports effectively

Semester V:**Unit I:****A. Morphology****15 lectures**

- Bound and Free Morphemes
- Root Words

- Affixes (Prefixes & Suffixes) and Stems
- Morphological Analysis

B. Grammatical units:

- Hierarchy
- Forms and functions
- Co-ordination and subordination

C. Words

- Open and closed word classes
- Types of nouns, adjectives, verbs, adverbs
- Types of pronouns, conjunctions
- Forms and functions of words in phrases

Unit II: Phrases:

15 lectures

- Noun Phrase, Genitive Phrase, Prepositional Phrase
- Adjective Phrase and Adverb Phrase
- Verb Phrase

Unit III:

15 lectures

I. Mechanics of writing

- B) Characteristics of typical writing (as against those of typical speech)
- C) Cohesion and cohesive devices
- D) Coherence- Salience, Sequencing and segmentation
- E) Rhetorical Structures –analysis, argumentation, classification, comparison-contrast, cause-effect, definition, exemplification,
- F) Domain and language change – journalism, advertising and literature, scientific and technical writing

II. Writing for the print media -

- a. News
- b. Book reviews and film reviews

Paper Pattern: Semester End Examination

Semester V: 60 Marks

Q.1. Phrasal analysis : 15 marks

Q.2 a. Morphological analysis (4 words) 8 marks

b. Verb phrase analysis 7 marks

Q.3. a. Edit the given passage to make it more fluent and coherent. 15 Marks

(A short passage of about 150 words to be given for identification of errors and for revising/editing.)

Q. 4. Write a news item on the basis of facts provided. 15 marks

Internal Assessment: 40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

Sem 6: Grammar and Art of Writing

45 lectures

Course Name: Grammar and Art of Writing Credits: 3.5

Expected Course Outcomes Semester VI

On completion of this course, students will be able to

- analyze clauses, recognize their elements and identify their types
- formulate an effective thesis statement and defend it argumentatively
- create advertising copy and experience what it is like to work in an industry or organization by applying language skills effectively through internships

Sem 6: Grammar and Art of Writing

45 lectures

Learning Objectives:

- to develop among students an insight into the process parsing clauses, recognize their elements and identify the various types of clauses
- to provide knowledge of the rhetorical structures for effective writing and enable students to formulate an effective thesis statement and defend it argumentatively
- to enable the students to create advertising copy and bridge the gap between the industry and academia by interning in some organization or institution for at least a month

I. Clauses:

15 lectures

- Clause elements and subject –verb concord
- Basic clause patterns
- Types of clause: finite - non-finite (tensed- tenseless), independent- dependent (main- subordinate)

- Kinds of subordinate clause: Noun clause, Prepositional Clause, Relative clause, Adverb Clause, Comparative Clause

II. Sentences: 15 lectures

- Simple, compound (linked and unlinked coordination) and complex sentences
- Basic and Derived structures

Unit III: 15 lectures

I. Academic writing- thesis statement/ underlying proposition, content analysis, rhetorical devices, readership, purpose of writing

II. Advertisement copy writing

Paper Pattern: Semester End Examination

Semester VI: 60 Marks

Q.1 Clause analysis (SPOCA elements—form and function labels) 15 marks

Q.2. a) Sentence analysis to identify SCIs with their types and functions – form labels not necessary. 09 marks

b). Derived structures- 06 marks

Q.3. Formulate a thesis statement on the given topic and develop it in about 150 words in the form of an argumentative essay. Specify the rhetorical structures used by you. 15 marks

(one out of 3 topics)

Q.4. Write an advertisement copy based on facts provided. 15 marks

Internal Assessment: 40 Marks

Internship: 20 marks

Viva, Assignment and Presentation: 20 marks

References

Prescribed Text:

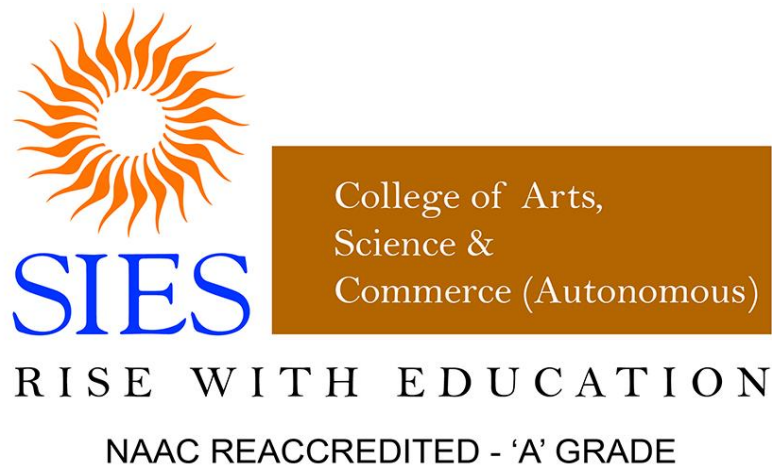
1. Geoffrey Leech, Margaret Deuchar and Robert Hoogenraad, *English Grammar for Today: A New Introduction*. London, Macmillan, 1973

Recommended Books:

- 1 Quirk, R. and Greenbaum, S.: *A University Grammar of English*, Longman 1973.
- 2 Lucile Vaughan Payne: *The Lively Art of Writing*, Mentor, 1969.
- 3 Grenville Kleiser: *The Art of Writing*, A P H, New Delhi, 2011.
- 4 John R. Trimble: *Writing with Style, Conversations on the Art of Writing*, Prentice Hall, New Jersey, 1975.

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AC/27.06.2023/RS1



Syllabus with effect from June 2023

Programme: BA

Subject: 19th Century British Literature

Programme Code: SIUAENG

Class: TYBA Semester: V and VI

Choice Based Credit System (CBCS)

Semester V/VI

Name of Program: TYBA			Name of Department: ENGLISH			
Class	Semester	Course Code	Course Name	No. of lectures/ per week	Credits	Marks
TY	V	SIUAENG54	THE ROMANTIC AGE	4L	4	100
TY	VI	SIUAENG64	THE VICTORIAN AGE	4L	4	100

Course Name: The Romantic Age Credits: 4

Expected Course Outcomes- Semester V

On completion of this course, students will be able to:

- understand how the social, political and cultural milieu shaped the writers' thought during the Romantic Period of British literature
- recognize the literary masters who dominated the scene through their poetry and fiction
- recognize the different writing styles that the Romantic age adopted

Sem 5: The Romantic Age

45 lectures

Learning Objectives:

- 1) To introduce the students to English Literature of the 19th century – of the Romantic Revival by showing them how background influences shaped the writer's thinking
- 2) To introduce them to literary masters who dominated the scene
- 3) To familiarize the students with the different writing styles that each age adopted

Semester V:

Unit 1: Important Concepts

15 Lectures

The Romantic Revival (1798-1836):

- a. The Pre-Romantic School of Poets
- b. Characteristics of the Romantic Age
- c. Romanticism as distinguished from Neo-Classicism

- d. The Impact of French Revolution on Romanticism
- e. The Romantic Gothic Novel
- f. Medievalism
- g. Pantheism

Unit 2 (Novel)

Jane Austen: *Emma*

15 Lectures

Unit 3 Selected Verse from the Romantic period:

15 Lectures

- a. William Blake: ‘The Chimney Sweeper poems from *the Songs of Innocence and Experience*
- b. William Wordsworth: From ‘The Lucy Poems’:
“She dwelt among the untrodden ways”; “Three years she grew...”
- c. John Keats: ‘La Belle Dame Sans Merci’
‘Ode to Autumn’
- d.. Percy B. Shelley: ‘Mutability’
‘Ode to the West Wind’

Paper Pattern

Semester V

Semester End paper pattern:

60 Marks

- Q1. Short notes on Unit I (2 out of 4): 15 marks
- Q2. Essay type question on Unit II (1 out of 2): 15 marks
- Q3. Essay type question on Unit III (1 out of 2): 15 marks
- Q4. Short notes on Unit II & III (2 out of 4): 15 marks

Internal Assessment:

40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

Sem 6: The Victorian Age

45 lectures

Course Name: The Victorian Age Credits: 4

Expected Course Outcomes Semester VI

On completion of this course, students will be able to

- understand how the social, political and cultural milieu shaped the writers' thought during the Victorian Period of British literature
- recognize the literary masters who dominated the scene through their poetry and drama
- recognize the different writing styles that the Victorian age adopted

Sem 6: The Victorian Age

45 lectures

Learning Objectives:

- 1) to introduce the students to English Literature of the 19th century – of the Victorian Period by showing them how background influences shaped the writer's thinking
- 2) to introduce them to literary masters who dominated the scene
- 3) to familiarize the students with the different writing styles that each age adopted

Unit 1: Important Concepts

15 Lectures

A. The Victorian Age (1837 -1901)

- a. Age of Science
- b. Age of Faith and Doubt (Victorian Dilemma)
- c. Utilitarianism
- d. Aestheticism
- e. Pre-Raphaelitism
- f. The Oxford Movement

Unit 2: Drama

Oscar Wilde: *The Importance of Being Earnest*

15 Lectures

Unit 3: Selected Verse from the Victorian period:

15 Lectures

- a. Alfred Lord Tennyson – 'Ulysses'

b. Robert Browning: 'The Lost Mistress'
'The Light Woman'

c. Matthew Arnold: 'Dover Beach'

d. Elizabeth B. Browning: Sonnets from the Portuguese – Sonnet 14
"If thou must love me, let it be for nought..."

Semester VI

Semester End paper pattern:

60 Marks

Q1. Short notes on Unit I (2 out of 4): 15 marks

Q2. Essay type question on Unit II (1 out of 2): 15 marks

Q3. Essay type question on Unit III (1 out of 2): 15 marks

Q4. Short notes on Unit II & III (2 out of 4): 15 marks

Internal Assessment:

40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

References

1. Boris Ford (Ed.): *A Pelican Guide to English Literature From Blake To Byron, Vol.5*, (Penguin, 1982)
From Dickens to Hardy, Vol.6, (Penguin, 1982)
2. David Daiches: *A Critical History of English Literature, Vol. IV. The Romantics to the Present Day* (Secker & Warburg, 1975)
3. Laurie Magnus: *English Literature in the Nineteenth Century an Essay in Criticism* (BiblioBazaar, 2009)
4. G.K. Chesterton: *The Victorian Age in Literature* (1913, Echo: Middlesex, 2008)
5. Basil Willey: *Coleridge to Matthew Arnold* (Cambridge UP: Cambridge, 1980)

6. J. E. Luebering (Ed): *English Literature From the 19th Century Through Today*, (Britannia Educational Pub, 2011)
7. Alice Chandler: *A Dream of Order: The Medieval Ideal in Nineteenth Century Literature* (Routledge and Kegan Paul: London, 1971)
8. Stefanie Markovits: *The Crisis of Action in Nineteenth Century English Literature*, Ohio State Univ: Ohio, 2006)
9. Sir Adolphus William Ward, Alfred Rayney Waller: *Cambridge History of English Literature: The Nineteenth Century* (Cambridge UP: Cambridge, 1967)
10. Alison Chapman & Jane Stabler (Eds): *Unfolding the South: Nineteenth Century British Women Writers and Artists in Italy* (Manchester UP: Manchester, 2003)
11. John Hayward: *English Verse* (Penguin Books: London, 1985)
12. Caroline Franklin: *The Female Romantics Nineteenth Century Women Novelists and Byronism* (Routledge: New York, 2012)
13. Francis Turner Palgrave: *The Golden Treasury*, Fifth Edition, (OUP: London, 1965)
14. W. Peacock: *English Verse*, Vol. III, (OUP, London, 1972)
15. Paula R. Feldman: *British Women Poets of the Romantic Era* (John Hopkins UP: Maryland, 1977)
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AC/27.06.2023/RS1



College of Arts,
Science &
Commerce (Autonomous)

RISE WITH EDUCATION

NAAC REACCREDITED - 'A' GRADE

Syllabus with effect from June 2023

Programme: BA

Subject: 20th Century British Literature

Programme Code: SIUAENG

Class: TYBA Semester: V and VI

Choice Based Credit System (CBCS)

Semester V/VI

		Name of Program: TYBA		Name of Department: ENGLISH		
Classes	Semester	Course Code	Course Name	No. of lectures/ per week	Credits	Marks
TY	V	SIUAENG55	20 TH CENTURY BRITISH LITERATURE	4L	4	100
TY	VI	SIUAENG65	20 TH CENTURY BRITISH LITERATURE	4L	4	100

Course Name: 20th Century British Literature Credits: 4

Expected Course Outcomes- Semester V

On completion of this course, students will be able to:

- understand how the social, political and cultural milieu shaped the writers' thought during the 20th century in Britain
- recognize the literary masters who dominated the scene through their poetry and drama
- identify the different writing styles of the Modernist movement

Sem 5: 20th Century British Literature**60 lectures****Learning Objectives:**

1. to familiarize the learners with the twentieth century literary movements
2. to introduce them to concepts of modernism
3. to familiarize learners with poetry and drama of the age

Semester V:**Unit I: Concepts and terms (From 1900-1950)****20 Lectures**

1. Imagism
2. Symbolism
3. First World War Poetry

4. Theatre of the Absurd

Unit II: Poetry

20 Lectures

1. T. S. Eliot: *Prelude, Journey of the Magi*.
2. W. B. Yeats: *Sailing to Byzantium, Circus Animals' Desertion*.
3. Wilfred Owen: *Strange Meeting, Dulce et decorum est*.
4. W.H. Auden: *The Unknown Citizen, Musee des Beaux Arts*

Unit III: Drama

20 Lectures

Samuel Beckett: *Waiting for Godot*

Paper Pattern

Semester V

Semester End paper pattern:

60 Marks

- Q1. Short notes on Unit I (2 out of 3): 15 marks
- Q2. Essay type question on Unit II (1 out of 2): 15 marks
- Q3. Essay type question on Unit III (1 out of 2): 15 marks
- Q4. Short notes on Unit II & III (2 out of 4): 15 marks

Internal Assessment:

40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

Sem 6: 20th Century British Literature

60 lectures

Course Name: 20th Century British Literature Credits: 4

Expected Course Outcomes Semester VI

On completion of this course, students will be able to

- understand how the social, political and cultural milieu shaped the writers' thought during the 20th century in Britain

- recognize the literary masters who dominated the scene through their short stories and novels
- identify the different writing styles of the Modernist and Postmodernist movement

Sem 6: 20th Century British Literature

60 lectures

Learning Objectives:

1. to familiarize the learners with the twentieth century literary movements
2. to introduce them to concepts of modernism and postmodernism
3. to familiarize learners with fiction writing of the age

Unit I: Important Concepts (From 1950 to the present)

20 Lectures

1. Surrealism
2. Impact of developments of Psychology on British novels
3. Postmodernism
4. Multiculturalism

Unit II: Novel

20 Lectures

- a) Joseph Conrad: *Heart of Darkness*

Unit III: Short stories

20 Lectures

1. James Joyce: “Araby”
2. D. H. Lawrence: “The Rocking Horse Winner”
3. Jean Rhys: “Illusion”
4. Angela Carter: “The Werewolf”

Paper Pattern

Semester VI

Semester End paper pattern:

60 Marks

- Q1. Short notes on Unit I (2 out of 3): 15 marks
- Q2. Essay type question on Unit II (1 out of 2): 15 marks
- Q3. Essay type question on Unit III (1 out of 2): 15 marks

Q4. Short notes on Unit II& III (2 out of 4): 15 marks

Internal Assessment:

40 Marks

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

References

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8. Mr. Bennet and Mrs. Brown by Virginia Woolf.
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16. Mark Rawlinson, *Writings of the Second World War*, 2000
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AC/27.06.2023/RS1



College of Arts,
Science &
Commerce (Autonomous)

RISE WITH EDUCATION

NAAC REACCREDITED - 'A' GRADE

Syllabus with effect from June 2023

Programme: BA

Subject: Literature and Gender

Programme Code: SIUAENG

Class: TYBA Semester: V and VI

Choice Based Credit System (CBCS)

Semester V/VI

Name of Program: TYBA			Name of Department: ENGLISH			
Class	Semester	Course Code	Course Name	No. of lectures/ per week	Credits	Marks
TY	V	SIUAENG56	LITERATURE AND GENDER	3L	3.5	100
TY	VI	SIUAENG66	LITERATURE AND GENDER	3L	3.5	100

Course Name: Literature and Gender Credits: 3.5

Expected Course Outcomes- Semester V

On completion of this course, students will be able to:

- recognize that the oppression of people of colour usually takes place at the intersections of race, gender, class and caste.
- analyze sex and gender roles and identities, explore realities, understand and apply feminist theories and methodologies with respect to literature.
- examine texts through the lens of gender

Sem 5: Literature and Gender**45 lectures****Learning Objectives:**

- to acquaint students with the basic concepts in Gender Studies, Sex and Gender, Construction of Gender and Identity, Dimensions of Gender Oppression – race, class, caste, religion and how social structures reinforce these.
- to help students to understand and examine the ways in which race, caste, class, religion, nationality shape gender realities.
- to train students to analyze sex and gender roles and identities, explore realities, understand and apply feminist theories and methodologies with respect to literature.

Semester V:**Unit I:****15 Lectures****Basic Concepts in feminist theory:**

Sex and Gender, Masculinity Studies, The Politics of Feminism(s), Gynocriticism

Schools of Feminism: Liberal and Marxist Feminism

Unit II: **15 Lectures**

Lakshmi Holmstrom (Ed.): *The Inner Courtyard: Stories by Indian Women*

Unit III: Fiction: **15 Lectures**

Maya Angelou: *I Know Why the Caged Bird Sings*

Paper Pattern

Semester V

Semester End paper pattern: **60 Marks**

Q1. Short notes on Unit I (2 out of 3) or Essay type question: 15 marks

Q2. Essay type question on Unit II (1 out of 2): 15 marks

Q3. Essay type question on Unit III (1 out of 2): 15 marks

Q4. Short notes on Unit II & III (2 out of 4): 15 marks

Internal Assessment: **40 Marks**

Class Test: 20 marks

Assignment/ Project/ Presentation: 20 marks

Sem 6: Literature and Gender **45 lectures**

Course Name: Literature and Gender Credits: 3.5

Expected Course Outcomes Semester VI

On completion of this course, students will be able to

- recognize that the oppression of people of colour usually takes place at the intersections of race, gender, class and caste.
- analyze sex and gender roles and identities, explore realities, understand and apply feminist theories and methodologies with respect to literature.
- examine texts through the lens of gender

Sem 6: Literature and Gender **45 lectures**

Learning Objectives:

- To acquaint students with the basic concepts in Gender Studies, schools of feminism, Queer theory
- To help students to understand and examine the ways in which race, caste, class,

religion, nationality shape gender realities.

- To train students to analyze sex and gender roles and identities, explore realities, understand and apply feminist theories and methodologies with respect to literature.

Semester V:

Unit I:

15 Lectures

Basic Concepts in feminist theory:

Ecofeminism, Queer Theory, Psychoanalytic Feminism, Postmodern Feminism

Schools of Feminism: Socialist and Radical

Unit II: Poetry:

15 Lectures

‘She Rose to his Requirement’ by Emily Dickinson

‘Stone Age’ by Kamala Das

‘Tonight no Poetry will Serve’ by Adrienne Rich

‘Marriages are Made’ by Eunice de Souza

‘Mascara’ by Meena Kandasamy

Unit III: Drama:

15 Lectures

Mahesh Dattani: *Dance Like a Man*

Paper Pattern

Semester VI

Semester End paper pattern:

60 Marks

Q1. Short notes on Unit I (2 out of 3) or Essay type question: 15 marks

Q2. Essay type question on Unit II (1 out of 2): 15 marks

Q3. Essay type question on Unit III (1 out of 2): 15 marks

Q4. Short notes on Unit II & III (2 out of 4): 15 marks

Internal Assessment:

40 Marks

Internship: 20 marks

Presentation/Viva: 20 marks

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