

Department of English  
**Gour Mahavidyalaya**

Lesson Plan

Semester-I: 101 & 102 – ENGH- DC1&DC2

TOPIC	Learning Objectives	Learning Outcome	NO OF CLASSES REQUIRED	TEACHER ASSIGNED	Recommended Reading
Chaucer: The Wife of Bath's Prologue  (DC-I)	The students would know- <ul style="list-style-type: none"> <li>● Chaucer and his times</li> <li>● Chaucer's oeuvre</li> <li>● Text</li> <li>● Discussion on questions</li> </ul>	Students learnt how to <ul style="list-style-type: none"> <li>● Analyse the characters</li> <li>● Describe the role of women in <i>The Prologue</i></li> <li>● Compare and contrast <i>The Wife of Bath</i> and <i>Sir Gawain and the Green Knight</i></li> <li>● Feminist critique of Chaucer's portrayal of women</li> </ul>	2+ 1+ 3+ 1= 07	Dr. Dhritiman Chakraborty	Worldview Edition of <i>The Prologue and the Tale of Wife of Bath</i> , edited by Harriet Raghunathan
Sonnets from Amoretti (no LXVII, LVII, LXXV)  (DC-I)	<ul style="list-style-type: none"> <li>● Introduction to Sonnet</li> <li>● Evolution of Sonnet in England</li> <li>● Spenser's oeuvre</li> <li>● Text</li> </ul>	<ul style="list-style-type: none"> <li>● Spenser as a sonneteer</li> <li>● Critical appreciation</li> <li>● Treatment of Love</li> <li>● Time and Love theme</li> </ul>	1+ 1+ 3=05	Dr. Niladri Sekhar Mridha	Edmund Spenser's Amoretti and Epithalamion: A Critical Edition by Kenneth J. Larsen, State University of New York, 1997

<p><b>Metaphysical Poetry (John Donne)</b>  (DC-I)</p>	<ul style="list-style-type: none"> <li>● Definition and features of metaphysical poetry</li> <li>● Donne and the metaphysical school</li> <li>● Text</li> </ul>	<ul style="list-style-type: none"> <li>● Donne as a metaphysical poet</li> <li>● Donne as a love poet</li> <li>● Critical appreciation of the poems</li> </ul>	<p>2+ 1+ 6= 09</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p>The Metaphysical Poets edited by Helen Gardner (Penguin )</p>
<p><b>THE JEW OF MALTA</b>  (DC-I)</p>	<ul style="list-style-type: none"> <li>● Social and cultural history of Elizabethan England</li> <li>● Marlowe as a Dramatist</li> <li>● Text</li> <li>● Other texts of Marlowe</li> <li>● Discussion on various questions</li> </ul>	<ul style="list-style-type: none"> <li>● how corruptions were there even in the churches too</li> <li>● Shylock and Barabas, a comparative study</li> <li>● a revenge tragedy</li> <li>● studying the character of Abigail from the feminist perspective</li> </ul>	<p>2+ 1+ 8+ 3= 14</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>The Jew of Malta</i>, Edited by James R. Siemon, Bloomsbury</p>

<b>MACBETH</b>  <b>(DC-I)</b>	<b>The students would learn the followings:</b> <ul style="list-style-type: none"> <li>● Background to English Drama</li> <li>● Introduction to Elizabethan theatre</li> <li>● Features of Shakespearean Tragedy</li> <li>● Text of Macbeth</li> <li>● Discussion on various questions</li> <li>● Movie screening</li> </ul>	<b>The Students learnt :</b> <ul style="list-style-type: none"> <li>● to comment on Shakespeare's use of the supernatural</li> <li>● to analyse <i>Macbeth</i> as a tragedy of ambition</li> <li>● to assess the issue of evil in <i>Macbeth</i></li> <li>● to analyse the significance of sleep-waking scene and Porter-scene</li> <li>● to analyse the theme of power and corruption in <i>Macbeth</i></li> </ul>	<b>3+2+ 1+ 7+ 2+ 1= 16</b>	<b>Dr. Mursed Alam</b>	Arden Shakespeare edition on <i>Macbeth</i> edited by Kenneth Muir
-------------------------------------	--	---	--------------------------------	------------------------	--

<p><b>TWELFTH NIGHT</b> <b>(DC-I)</b></p>	<p><b>We need to observe</b></p> <ul style="list-style-type: none"> <li>● History of classical tragedy and comedy</li> <li>● Origin of English drama</li> <li>● Chief Socio cultural and political scenario of Elizabethan period</li> <li>● Elizabethan &amp; the Shakespearean Plays</li> <li>● Romntic comedies</li> <li>● Text of <i>Twelfth Night</i></li> <li>● the 1966 film on Twelfth Night</li> <li>● Group discussion</li> </ul>	<p><b>We get to see</b></p> <ul style="list-style-type: none"> <li>● <b>Twelfth Night as a Romantic Comedy &amp; Various types of love in <i>Twelfth Night</i></b></li> <li>● Different aspects of the Characters</li> <li>● Themes of disguise, deception, courtship and marriage</li> <li>● the construction of the main and the sub plot</li> <li>● Sex and gender roles in in the play</li> <li>● some critical receptions about the play</li> </ul>	<p>2+ 1+ 1+ 2+ 1+ 7+ 1 +1= 15</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>Twelfth Night</i>, Edited By, Keir Elam, Arden Shakespeare, 3 rd Series, Bloomsbury</p>
---	---	--	---	---------------------------------	---

<p><b>The Alchemist</b>  (DC II)</p>	<p>The students would know-</p> <ul style="list-style-type: none"> <li>● Socio-political and cultural history of Jacobean Period</li> <li>● Ben Jonson and Comedy of Humours</li> <li>● Jonson's oeuvre</li> <li>● Text</li> <li>● Discussion on questions</li> </ul>	<p>Students learnt-</p> <ul style="list-style-type: none"> <li>● Centrality of personal legends</li> <li>● As a comedy of humour</li> <li>● Modern concept of individuality in The Alchemist</li> <li>● The unity of nature</li> <li>● Character analysis</li> <li>●</li> </ul>	<p>2+1+ 1+ 7+ 2= 13</p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	<p>Macmillan Edition of <i>The Alchemist</i>, edited by D V K Raghavacharya</p>
<p><b>The Rover</b>  (DC II)</p>	<ul style="list-style-type: none"> <li>● Socio-cultural background of the Restoration Period</li> <li>● Aphra Behn and her contemporaries</li> <li>● Gender role and female agency</li> <li>● Text</li> <li>● Discussion on questions</li> </ul>	<ul style="list-style-type: none"> <li>● As a satire</li> <li>● Analyse the gender issue in <i>The Rover</i></li> <li>● Character Analysis</li> <li>● Feminist reading of <i>The Rover</i></li> </ul>	<p>2+ 2+ 1+ 6+2= 13</p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	<p>The Worldview Edition of <i>The Rover</i>, edited by Asha S. Kanwar Anand Prakash</p>

<p>The Rape of the Lock (DC II)</p>	<ul style="list-style-type: none"> <li>● Background to Pope's Age</li> <li>● Why verse satire thrive</li> <li>● Pope's age</li> <li>● Text</li> </ul>	<ul style="list-style-type: none"> <li>● As a critique of contemporary fashionable society</li> <li>● Comic use of epic conventions</li> <li>● Supernatural machinery</li> <li>● Character of Belinda</li> <li>● Pope as a satirist</li> <li>● Pope's craftsmanship</li> </ul>	<p>2+2+2+6= 12</p>	<p>Dr. Nilotpal S Barma</p>	<p>The Rape of the Lock edited by C T Tomas, Orient Blackswan, 2011</p>
<p>PARADISE LOST BOOK I (DC II)</p>	<p>The students would learn the followings:</p> <ul style="list-style-type: none"> <li>● Literary, Political and Cultural History of Restoration Period</li> <li>● Milton and His Religious and Political Writings</li> <li>● Milton's Oeuvre</li> <li>● Milton and the Epic Tradition</li> <li>● Introducing Paradise Lost</li> <li>● Discussion of the Text</li> <li>● Discussion on Important questions</li> </ul>	<p>The students learnt:</p> <ul style="list-style-type: none"> <li>● to analyse <i>Paradise Lost</i> Book I as an epic</li> <li>● to analyse the character of Satan</li> <li>● to assess the importance of the Invocation Scene</li> <li>● to compare the description of Hell by Milton and Dante</li> <li>● to analyse the use of epic simile in Paradise Lost</li> <li>● to assess Milton's Humanism in Paradise Lost</li> <li>● to analyse Milton's Fallen Angels</li> </ul>	<p>2+ 2+1+ 1+ 1+ 10+ 2= 19</p>	<p>Dr. Mursed Alam</p>	<p>Oxford edition of Milton's Paradise Lost Book- I &amp; II</p>
<ul style="list-style-type: none"> <li>●</li> </ul>	<ul style="list-style-type: none"> <li>●</li> </ul>				

**Semester-II: 201& 202 -ENGH-C-3 & C4**

TOPIC	Learning Objectives	Learning Outcome	NO OF CLASSES REQUIRED	TEACHER ASSIGNED	Recommended Reading
<b>The Way of the World</b> <b>(DC-3)</b>	The Students would learn the following: Socio-cultural background of the Restoration Period Restoration Drama Restoration Comedy of Manners Discussion on the Text Discussion of Important Questions	The Students learnt: to analyse <i>The Way of the World</i> as a Restoration Comedy of Manners to analyse question of sex-antagonism in <i>The Way of the World</i> to analyse The Way of the World as a hi how to analyse hypocrisy and double-standard of contemporary times in the light of The Way of the World.	2+ 1+1+ 8+2= 14	<b>Dr. Mursed Alam (MA)</b>	Oxford Edition of <i>The Way of the World</i> edited by Kajol Sengupta Worldview edition of <i>The Way of the World</i> edited by Shrisendu Chakrabarti

<p><b>Gulliver's Travels</b> <b>(Book-I &amp; II)</b></p> <p><b>(DC-3)</b></p>	<p><b>The students would learn</b></p> <p><b>Jonathan Swift: Life and Woks</b></p> <p><b>Philosophical and Political Background of the novel</b></p> <p><b>Textual Analysis</b></p> <ul style="list-style-type: none"> <li>● <b>Characters and the themes</b></li> <li>● <b>some video clippings on the different incidents on the novel</b></li> </ul>	<p><b>Students observed the novel</b></p> <ul style="list-style-type: none"> <li>● <b>As an allegory</b></li> <li>● <b>As a satire</b></li> <li>● <b>construction of the plot</b></li> <li>● <b>the novelist's art of characterization</b></li> </ul> <p><b>art of humour</b></p> <p><b>&amp;</b></p> <p><b>Narrative technique etc.</b></p>	<p><b>2+2+8+2+2</b></p> <p><b>=116</b></p>	<p><b>Dr. Arun Pramanik (AP)</b></p>	<p><i>Swift's Gulliver's Travels: A Casebook</i> ed by Richard Gravil, Palgrave Macmillan</p>
--	---	--	--	--------------------------------------	---



<p><b>Elegy Written in a Country Churchyard</b></p> <p><b>(DC-3)</b></p>	<p>Students have an understanding about the background of the romantic literature</p> <p>The forerunners of the romanticism</p> <p>The creative oeuvre of Thomas Gray</p> <p>Textual analysis of the poem</p>	<p>Students learnt</p> <p>The precursors of romanticism</p> <p>How romantic literature going a new way from the writings of the previously neo-classical trend</p> <p>Return to the sights and sounds of external Nature-the world of the sun, stars, trees, plants, flowers, birds, meadows, forests, etc., and the poor and the oppressed</p>	<p>2+2+2</p>	<p><b>Dr. Nilatpal Singha Barma (NSB)</b></p>	<p>Eighteenth-Century Poetry: An Annotated Anthology edited by David Fairer and Christine Gerard, Wiley-Blackwell Publishing, 2014</p>
--	---	---	--------------	---	--

<p><b>London</b> <b>(DC-3)</b></p>	<p>Students will learn the followings:</p> <p>The forerunners of the romanticism</p> <p>The creative oeuvre of Samuel Johnson</p> <p>Textual analysis of the poem</p>	<p>Students learnt the 18<sup>th</sup> century poets and the basic tenets of their writings</p> <p>They get to know how romantic literature going a new way from the writings of the previously neo-classical trend</p> <p>the characteristics of the writings of Samuel Johnson</p> <p>how the poem London reflects the 18<sup>th</sup> century society of England</p>	<p>1+1+1+1</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p>A Companion to Eighteenth-Century Poetry edited by Christine Gerrard, Wiley Blackwell Publishing, 2006</p>
<p><b>Joseph Andrews</b> <b>(DC-3)</b></p>	<p><b>We planned to discuss-</b></p> <ul style="list-style-type: none"> <li>● <b>Cultural history of Age of Sensibility in England</b></li> <li>● <b>Rise of Novel</b></li> <li>● <b>Fielding as Novelist</b></li> <li>● <b>Text</b></li> <li>● <b>Other texts of Fielding</b></li> </ul>	<p>Students Learnt-</p> <ul style="list-style-type: none"> <li>● How novel as a genre developed</li> <li>● Fielding's vision of life</li> <li>● The difference between satire and humour</li> </ul>		<p><b>Dr. Dhritiman Chakraborty (DC)</b></p>	<p>Worldview Critical Edition <i>Joseph Andrews</i> edited by Deblina Hazra</p>

<p><b>The Lamb and The Chimney Sweeper, The Tyger</b></p> <p><b>(DC-4)</b></p>	<ul style="list-style-type: none"> <li>● <b>Introduction to the Romantic Movement in England, Germany and France</b></li> <li>● <b>Blake as a Romantic Poet</b></li> <li>● <b>Relevant Portions of the Bible</b></li> <li>● <b>Texts</b></li> <li>● <b>Other texts of Blake</b></li> </ul> <p><b>Discussion on Postcolonial Blake</b></p>	<p>Students get to know-</p> <ul style="list-style-type: none"> <li>● How was William Blake different from other Romantics</li> <li>● What was the actual scope of the Romantic Movement and how it inspired realism and other movements later</li> </ul>	<p>2+2+5= 7</p>	<p><b>Dr. Dhritiman Chakraborty (DC)</b></p>	<p>Norton Critical edition <i>William Blake</i> edited by M Johnson and John E. Grant</p>
<p><b>Tintern Abbey, Yarrow Unvisited</b></p> <p><b>(DC-4)</b></p>	<p>Students will learn the followings:</p> <p>Romanticism and its characteristics</p> <p>The romantic poets and their writings</p> <p>William Wordsworth's poetry, the art of poetic creation</p> <p>Textual analysis of the poems</p>	<p>The students have an understanding</p> <p>The whole gamut of the romantic literature, especially poetry</p> <p>The socio-historical and political context of the period</p> <p>The poetry of William Wordsworth</p>	<p>2+2+2+2</p>	<p><b>Dr. Nilatpal Singha Barma (NSB)</b></p>	<p>Romantic Poets edited by Kanav Gupta, Worldview Publications, 2016.</p>

<p><b>Kubla Khan, The Lime Tree Bower Prison</b></p> <p><b>DC-4</b></p>	<p>Students have an understanding about the basic tenets of romanticism</p> <p>S. T. Coleridge as a romantic poet</p> <p>the supernatural elements in the poems of Coleridge</p> <p>Textual analysis of both the poems</p>	<p>Students get to see the romantic elements in the poems of Coleridge</p> <p>the supernatural elements and the dreamy world as put in the poem Kubla Khan</p> <p>the power of imagination and the limits of creativity in the poem Kubla Khan</p> <p>the images described in both the poems</p>	<p><b>2+1+2+2+2 = 9</b></p>	<p><b>Dr. Arun Pramanik (AP)</b></p>	<p><i>Romantic Poets</i> edited by Kanav Gupta, Worldview Publications</p> <p><i>The Romantic Poets</i> by Graham Hough, Routledge</p>
---	--	--	-----------------------------	--------------------------------------	--

<p><b>Childe Harold, Canto-III, Canto-IV, Ode to the West Wind, To a Skylark To Autumn, Ode to Nightingale</b></p> <p><b>DC-4</b></p>	<p>The students would learn the following:</p> <p>Socio-cultural background to the Romantic Period</p> <p>The Romantic Poets and Romantic Poetry</p> <p>The Second Generation of the Romantics</p> <p>Discussion of Byron's Childe Harold's Pilgrimage (I &amp; II)</p> <p>Shelley's Texts</p> <p>Keats's Texts</p>	<p>The students learnt:</p> <p>to analyse the features of Romantic poetry</p> <p>to analyse Shelley as a Romantic poet</p> <p>to analyse Shelley as a rebel and comparison with Nazrul and Sukanta, the Bengali poets</p> <p>to analyse Keats' concept of negative capability- its aesthetic and cultural underpinnings</p> <p>to read the Bengali Romantic poets and their reading of the British romantic movement</p>	<p>2+2+1+2+3 +3=13</p>	<p><b>Dr. Mursed Alam</b></p>	<p>The Visionary Company edited by Harold Bloom</p>
---	---	--	----------------------------	-------------------------------	---

<p><b>Dream Children: A Reverie, The Praise of the Chimney Sweepers, The Superannuated Man, Christ's Hospital Five and Thirty Years</b></p> <p><b>DC-4</b></p>	<p>Students will have an understanding of the followings:</p> <p>History and development of the English Essays.</p> <p>The romantic essayists and their essays</p> <p>The creative oeuvre of Charles Lamb</p> <p>The textual analysis of the essays</p>	<p>Students learnt</p> <p>Literary trends of the romantic period</p> <p>Works of Charles Lamb.</p> <p>Fact and fiction in Lamb's Essays.</p> <p>Humour and pathos in Lamb's essays.</p> <p>Lamb's Prose Style.</p>	<p>2+2+2+2+2 +22=12</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p>The Essays of Elia by Charles Lamb, Macmillan, 1930</p>
--	---	--	-----------------------------	---	--

**Semester-III: 301, 302 &303 -ENGH-C-5, 6 & 7**

TOPIC	Learning Objectives	Learning Outcome	NO OF CLASSES REQUIRED	TEACHER ASSIGNED	Reference Book
-------	---------------------	------------------	------------------------	------------------	----------------

<p><b>Pride and Prejudice</b></p> <p><b>DC-5</b></p>	<p>The students would learn the following:</p> <p>Jane Austen and her times-cultural, political and intellectual milieu</p> <p>Jane Austen and the Romantic Contemporaries</p> <p>Romantic Prose</p> <p>Austen's oeuvre and features of her novels</p> <p>The text of Pride and Prejudice</p> <p>Major thematic and stylistic issues</p> <p>Two movies- Becoming Jane; Pride and Prejudice</p> <p>Group Discussion/ Class Test</p>	<p>The students learnt</p> <p>to analyse the Regency period of British society through Pride and Prejudice</p> <p>to analyse the question of money in Austen's novels</p> <p>to analyse the use of irony by Austen</p> <p>to analyse the question of love and marriage in the British society of Austen's time</p> <p>Mary Wollstonecraft and Austen: feminist reading of Austen</p> <p>compare the text with the screen adaptation of Austen</p>	<p>2+1+1+2+8+2+2 = 18</p>	<p><b>Dr. Mursed Alam</b></p>	<p>The Cambridge edition of Pride and Prejudice</p> <p>Cliff's Notes</p> <p>Bloom's Guide on Jane Austen</p> <p>Cambridge Introduction to Jane Austen</p>
--	--	---	-------------------------------	-------------------------------	---

<p><b>Jane Eyre</b> <b>DC-5</b></p>	<ul style="list-style-type: none"> <li>● <b>Introduction to the Victorian Novel in England</b></li> <li>● <b>Realism, The Condition of Women, Rise of Positivism, Suffrage Movements</b></li> <li>● <b>Bronte Sisters</b></li> <li>● <b>Victorian Mysticism, Carlyle and Charlotte Bronte</b></li> <li>● <b>Texts</b></li> <li>● <b>Other texts of Bronte Sisters</b></li> </ul> <p><b>Discussion on Postcolonial Reinterpretation of Jane Eyre</b></p>	<p>Students learnt-</p> <ul style="list-style-type: none"> <li>● Feminism in Victorian Period</li> <li>● Various Rights Bill that emboldened democracy</li> <li>● Victorian Women writings</li> <li>● Comparison with Bengali Women Writings in Colonial India</li> </ul>	<p>3+2+2+7= 14</p>	<p><b>Dr. Dhritiman Chakraborty (DC)</b></p>	<p>Norton Edition of Jane Eyre, edited by Deborah Lutz</p>
---	---	---	--------------------	--	--



<p><b>Hard Times</b></p> <p><b>DC-5</b></p>	<p>Students need to observe</p> <p>Life and works of Charles Dickens</p> <p>The contemporary issues like</p> <p>Decline of the empire</p> <p>Rise of science/ Industrial Revolution</p> <p>Issues of labour and Working classes</p> <p>Reform Bills</p> <p>Discussion on the different chapters characters in the present context</p> <p>Group discussions</p>	<p>Students get to know</p> <p>Dickens' portrayal of the Victorian society</p> <p>The negative effects of industrialization</p> <p>Dickens' denunciation of utilitarianism and laissez faire theory</p> <p>Dickens' wit, humour and satire</p> <p>Questioning religious authority</p>	<p><b>2+1+1+1+1+8+1=15</b></p>	<p><b>Dr.Arun Pramanik (AP)</b></p>	<p><i>Dickens, Charles. Hard Times: for These Times.</i> Ed. Kate Flint. London: Penguin Classics</p>
---	--	---	--------------------------------	-------------------------------------	---

<p><b>'The Lady of Shalott'</b></p> <p><b>'Ulysses'</b></p> <p><b>The Defence of Lucknow</b></p> <p><b>DC-5</b></p>	<p>Students will have an understanding</p> <p>The cultural and literary trends of the Victorian period</p> <p>Victorian poets and the genres</p> <p>Creative oeuvre of Lord Tennyson</p>	<p>Students learnt</p> <p>The Victorian poets and their poetry</p> <p>The poems of Alfred Lord Tennyson</p> <p>Tennyson as a Thinker</p> <p>Textual analysis of the Poems</p> <p>Tennyson as metrical Artist</p>	<p>2+2+2+2=08</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p>Tennyson (Longman Critical Readers) edited by Dr Rebecca Scott, Routledge, 1996.</p>
<p><b>My Last Duchess</b></p> <p><b>The Last Ride Together</b></p> <p><b>DC-5</b></p>	<p>Students will have an understanding</p> <p>The cultural and literary trends of the Victorian period</p> <p>Victorian poets and the genres</p> <p>Creative oeuvre of Robert Browning</p>	<p>Students learnt</p> <p>The Victorian poets and their poetry</p> <p>The poems of Robert Browning</p> <p>The genre dramatic monologue and Browning's poems</p>	<p>2+2+2+2=08</p>	<p><b>Dr. Nilatpal Singha Barma (NSB)</b></p>	<p>Victorian Women Poets: Writing Against the Heart by Angela Leighton, University of Virginia Press, 1992</p>

<p><b>Builder's of Ruins</b></p> <p><b>A Letter from a Girl to her Own Old Age</b></p> <p><b>In Autumn</b></p> <p><b>DC-5</b></p>	<p>Students will have an understanding</p> <p>The cultural and literary trends of the Victorian period</p> <p>Victorian poets and the genres</p> <p>Creative oeuvre of Alice Meynell</p> <p>Textual analysis of the poems</p>	<p>Students learnt</p> <p>The Victorian poets and their poetry</p> <p>Critical analysis of the poems of Alice Meynell</p> <p>Issues on the poems of Alice Meynell</p>	<p>2+2+1+2</p>	<p><b>Dr. Nilatpal Singha Barma (NSB)</b></p>	<p>Victorian Women Poets: Writing Against the Heart by Angela Leighton, University of Virginia Press, 1992</p>
---	---	---	----------------	---	--

<p><b>Pygmalion</b> <b>(DC-6)</b></p>	<p>Students would observe</p> <p>Life and Plays of G.B. Shaw</p> <p>the characteristics of the plays of G.B. Shaw</p> <p>The textual analysis of the play</p> <p>Important issues of the play</p> <p>Language and style of the play</p> <p>the 1938 movie on Pygmalion</p>	<p>They get to know</p> <p>Pygmalion as a play about phonetics</p> <p>Class distinction, middle class morality, snobbery, and the kinds of manners depicted in the play</p> <p>Man-woman relationships in the play</p> <p>Higgins' mother-fixation and Oedipus complex</p> <p>Higgins-Eliza relationship</p> <p>Character of Eliza Doolittle/ the very embodiment of the feminist ideology</p>	<p><b>2+2+8+2+1+1=</b> <b>16</b></p>	<p><b>Dr. Arun Pramanik</b> <b>(AP)</b></p>	<p>Pygmalion edited by A.C. Ward, Orient Blackswan</p> <p>&amp;</p> <p>Kukor, George, dir. My Fair Lady. 1964. Doi: <a href="http://www.tudou.com/programs/view/bvuBi4wRRVU">http://www.tudou.com/programs/view/bvuBi4wRRVU</a></p>
---	--	--	--	---	---

<p><b>A Passage to India</b></p> <p><b>(DC-6)</b></p>	<p>The students would learn the following:</p> <p>Literary and cultural modernism- intellectual trends and artistic manifestations</p> <p>Joyce, Woolf and E M Forster: Modern Novel and E M Forster</p> <p>Indian social-political scenario during the 1920s</p> <p>Relevant discussion on Christianity, Hinduism and Islam</p> <p>E M Forster: his novels and other writings</p> <p>The Text</p> <p>Major themes and stylistic features</p> <p>Movie screening</p>	<p>The students learnt:</p> <p>postcolonial critique of Forster's representation of colonial India</p> <p>liberal humanism and its impediments through a study of the relation between Aziz and Fielding</p> <p>to analyse the symbolism in A Passage to India and its relation to modernist aesthetics</p> <p>to analyse the representation of contemporary India in regional novels and its difference from <i>A passage to India</i></p>	<p>2+</p> <p>1+1+1+1+8+</p> <p>2+1= 16</p>	<p><b>Dr. Mursed Alam</b></p>	<p>Penguin Edition of A Passage to India</p> <p>Critical Edition on A Passage to India edited by Barold Bloom</p>
---	--	---	--	-------------------------------	---

<p><b>Mrs. Dalloway (DC-6)</b></p>	<p>Students will have an understanding</p> <p>Modern English novels</p> <p>Stream of consciousness novels and Virginia Woolf</p> <p>Textual analysis of the novel</p>	<p>Students learnt</p> <p>The English novels and the novelists of the modern period</p> <p>The writings of Virginia Woolf</p> <p>Considering <i>Mrs. Dalloway</i> as a modern novel</p> <p>Transnational encounters, relations and gender</p> <p>The narrative technique of Virginia Woolf</p>	<p>2+2+2+1</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p>A Companion to Virginia Woolf edited by Jessica Berman, Wiley-Blackwell, 2016.</p>
------------------------------------	---	--	----------------	---	---

<p><b>The Wild Swans At Coole</b></p> <p><b>The Second Coming</b></p> <p><b>Sailing to Byzantium</b></p> <p><b>(DC-6)</b></p>	<p>European Modernism: intellectual and cultural trends</p> <p>Avant garde Movements</p> <p>Modern English Poetry</p> <p>Socio-political and cultural world of Ireland during W B Yeats' time</p> <p>Yeats and the Irish Renaissance</p> <p>Rationalism, Occultism, Theosophy and Yeats</p> <p>The Poems</p> <p>Major themes and issues</p> <p>Yeats and Rabindranath Tagore</p>	<p>The students learnt:</p> <p>to analyse modern poetry</p> <p>to analyse symbolism and its poetic manifestation</p> <p>Cross-cultural exchange: W B Yeats and Tagore</p> <p>Jibanananda and Indian reception of W B Yeats</p> <p>Postcolonial Yeats</p>	<p>1+</p> <p>1+1+1+1+1+1+</p> <p>3= 10</p>	<p><b>Dr. Mursed Alam</b></p>	<p>A N Jeffers edited W B Yeats' Poetry</p>
---	--	--	--	-------------------------------	---

<p><b>The Love Song of J. Alfred Prufrock</b></p> <p><b>Sweeney Among the Nightingales</b></p> <p><b>The Hollow Men</b></p> <p><b>(DC-6)</b></p>	<ul style="list-style-type: none"> <li>● <b>Introduction to Literary Modernism in Europe</b></li> <li>● <b>Enlightenment, Positivism, Social Darwinism, Fin de Siècle, Aestheticism, Decadence, and Modernism</b></li> <li>● <b>Marxism and Modernism</b></li> <li>● <b>Eliot, Pound, Langston Hughes, and others</b></li> <li>● <b>Introduction to F. H. Bradley, Doctoral Thesis of Eliot, Eliot and the Hinduism.</b></li> <li>● <b>Myths and Theology</b></li> <li>● <b>Texts</b></li> <li>● <b>Other texts of Bronte Sisters</b></li> </ul> <p><b>Discussion on Eliot and Budhadeb Basu, Rabindranath Tagore, Jibananda Das in Bengal.</b></p>	<p>Students realized-</p> <ul style="list-style-type: none"> <li>● Literary Modernism</li> <li>● How was Modernism a critique of Modernity</li> <li>● Eliot as an internal critique of European modernity</li> <li>● Influence of Eliot in Bengali modern poetry</li> <li>● Rabindranath Tagore and Eliot- an unfinished conversation</li> </ul>	<p>3+3+4+5= 15</p>	<p><b>Dr. Dhritiman Chakraborty (DC)</b></p>	<p>A Critical Reading of the Selected Poems of T S Eliot, edited by Manju Jain, Oxford.</p>
--	---	--	--------------------	--	---



<p><b>The Iliad</b> <b>(DC-7)</b></p>	<p>The students would learn the following-</p> <p>Classical Greece- culture, politics, literature , art and philosophy</p> <p>Greek Mythology</p> <p>Religion and the Greek World</p> <p>Homer and the epic tradition</p> <p>The text</p> <p>major themes and issues</p> <p>Movie screening of Troy</p>	<p>The students learnt -</p> <p>to analyse the genre of epic with reference to <i>The Iliad</i></p> <p>to understand the world of epic- Indian, Sumerian, Roman and the British- compare and contrast between them</p> <p>to analyse the ancient Greek society with reference to issues of honor, pride and community, fate, religion, sacrifice etc</p> <p>to analyse the position of women in ancient Greek society</p> <p>to understand the role of religion in ancient Greek society</p>	<p>2+</p> <p>1+1+1+1+10+</p> <p>1+ 1= 18</p>	<p><b>Dr Mursed Alam</b></p>	<p>Penguin Edition of The Iliad</p> <p>Homer: A Guide for the Perplexed by a Kahane</p> <p>Cliff Notes</p>
---	---	--	--	------------------------------	--

<p><b>Oedipus the King</b> <b>(DC-7)</b></p>	<p>Students will have an understanding of</p> <p>The Greek dramas, especially the tragedies of Sophocles, Euripides and others</p> <p>The characteristics of Greek tragedies</p> <p>The creative oeuvre of Sophocles</p> <p>The textual analysis</p>	<p>Students learnt</p> <p>The Greek tragedies and those distinctive features</p> <p>The difference between Classical, Shakespearean and the modern tragedies</p> <p>The heroes of Greek tragedies in relation to the role of fate in their lives</p> <p>The supernatural elements in Greek plays</p>	<p>2+2+2+8</p>	<p><b>Dr. Nilatpal Singha Barma (NSB)</b></p>	<p>Sophocles and the Greek Tragic Tradition edited by Simon Goldhill and Edith Hall, Cambridge University Press, 2011</p>
<p><b>Pot of Gold</b> <b>(DC-7)</b></p>	<p>Students will have an understanding of</p> <p>The Roman playwrights and their comedies</p> <p>The characteristics of Roman comedies</p> <p>The creative oeuvre of Plautus</p> <p>The textual analysis</p>	<p>Students learnt</p> <p>The Roman comedies and those distinctive features</p> <p>The difference between Roman and the English comedie</p> <p>Textual questions</p> <p>The significance of the pot of gold</p> <p>The character analysis of Euclio</p> <p>The role of the stock characters</p>	<p>2+2+2</p>		<p>Barbarian Play: Plautus' Roman Comedy by William S. Anderson, University of Toronto Press, 1996</p>

<p><b>Metamorphoses</b> <b>Bachus</b></p> <p><b>Pyramus and Thisbe</b></p> <p><b>Philomela</b></p> <p><b>(DC-7)</b></p>	<p>Students will have an understanding of</p> <p>The Roman poets and the characteristics of their poems</p> <p>The creative oeuvre of Ovid</p> <p>The textual analysis</p>	<p>Students learnt</p> <p>The roman poets and their major poems</p> <p>The poems of Ovid and the related issues</p>	<p>2+2+2</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p>Classical Mythology, International Edition by Mark P.O. Morford, Robert J. Lenardon, and Michael Sham, Oxford University Press, 2014</p>
<p><b>Horace Satires I: 4, in Horace: Satires and Epistles and Persius: Satires</b></p> <p><b>(DC-7)</b></p>	<p>Students need to learn</p> <p>The classical satirists and Horace</p> <p>The relationship between Horace and his father</p> <p>Influence of Epicurean philosophy and the ethics</p> <p>The text and the analysis of satire 1:4</p>	<p>Students learnt</p> <p>The concept of Horatian Satire and how he distinguishes his satires from the satires of Lucilius</p> <p>How the father contributed in the moral upbringing of Horace</p> <p>The Influence of Epicurean philosophy on Horace's satire 1:4</p>	<p>2+2+2+5= 11</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>The Satires of Horace and Persius</i> edited by Niall Rudd, Penguin</p>

**Semester-IV: 401, 402 & 403-ENGH-C8, C9 & C10**

TOPIC	POINTS OF DISCUSSION	MAJOR ISSUES	NO OF CLASSES REQUIRED	TEACHER ASSIGNED	Reference Book
<b>Abhijnana Shakuntalam (DC-8)</b>	<p>Students need to learn</p> <ul style="list-style-type: none"> <li>● An introduction to the Ancient Indian Aesthetics, Bharata's Natyashastra &amp; the Rasa theory</li> <li>● Indian Classical Drama: and the Classical Sanskrit Playwrights, Kalidasa</li> <li>● Textual Analysis of the play</li> <li>● Characters and some Critical Perspectives on the play</li> </ul>	<p>Students learnt</p> <ul style="list-style-type: none"> <li>● The background of the ancient Indian Aesthetics and how Bharata's Natyashastra formed the backbone of Ancient classical drama</li> <li>● An overview of Kalidasa's creative Ouevre</li> <li>● a critical understanding about the major issues on the play</li> <li>● How Kalidasa deviates from the Sanskrit norms as well as the epic Mahabharata</li> </ul>	<b>4+2+8+3= 17</b>	Dr.Arun Pramanik (AP)	<p>A Rasa Reader: Classical Indian Aesthetics, Edited and Translated by Sheldon Pollock, Orient</p> <p>Blackwan</p>

<p><b>The Dicing</b></p> <p><b>The Sequel of Dicing</b></p> <p><b>The Book of the Assembly Hall</b></p> <p><b>The Temptation of Karna</b></p> <p><b>The Book of Effort</b></p> <p><b>(DC-8)</b></p>	<ul style="list-style-type: none"> <li>● <b>Introduction to Veda, Upanishad and the Early Vedic Religion</b></li> <li>● <b>Social history of Hinduism.</b></li> <li>● <b>The Whole idea of the Mahabharata, various interpretations.</b></li> <li>● <b>Vyasa and the legacy</b></li> <li>● <b>Texts</b></li> <li>● <b>Other parts of the Mahabharata</b></li> </ul> <p><b>Discussion on various adaptation the relevant scenes in cinema and literature in India.</b></p>	<p>Students learn-</p> <ul style="list-style-type: none"> <li>● <b>Various Aspects of Indian Epic</b></li> <li>● <b>How the Indian Epics were representing the Indian Tradition</b></li> <li>● <b>Indian Epics in contrast to European Epic</b></li> </ul>		<p><b>Dr. Dhritiman Chakraborty (DC)</b></p>	
---	---	--	--	--	--

<p><b>Mrichakatikam</b> <b>(DC-8)</b></p>	<p>The students would learn the following:</p> <p>Emergence and evolution of classical Indian theatre- from Rig Veda to <i>Mrichhakatikam</i></p> <p>Indian and Classical Greek theatre</p> <p>Indian and European aesthetics: comparative study</p> <p>Prakaranam and Mrichhakatikam</p> <p>Debate surrounding the authorship of the text</p> <p>The Text</p> <p>Major themes and Issues</p> <p>Movie screening</p>	<p>The students learnt the following:</p> <p>the history of Indian theatre</p> <p>a comparative understanding of European and Indian classical theatre and aesthetics</p> <p>to analyse the social condition of India during Mrichhakatikam</p> <p>to analyse the role and position of women in India during Mrichhakatikam</p> <p>comparative study of Mrichhakatikam and the movie Utsav by Girish Karnad</p>	<p>2+ 1+1+1+ 1+ 8+ 1+1= 16</p>	<p><b>Dr. Mursed Alam</b></p>	<p>Penguin edition of Mrichhakatikam translated by Padmini Rajappa</p>
---	--	---	------------------------------------	-------------------------------	--

<p><b>The Book of Banci</b> <b>(DC-8)</b></p>	<p>The students would learn the following:</p> <p>Sangam Literature</p> <p>Epic tradition in India</p> <p>The Text</p> <p>Issue of womanhood in <i>Cilappatikaram</i></p> <p><i>Comparison with Satyajit Roys's Devi</i></p> <p>Major themes and Issues of <i>The Book of Banci</i></p>	<p>The students learnt about:</p> <p><i>Cilappatikaram</i> as a non-Aryan Dravidian Tamic Epic</p> <p>Role of chastity in idolising woman in Indian Society</p> <p>Use of deification of Kannaki as a strategy to legitimise the institution of kingship in <i>Cilappatikaram</i></p> <p>Feminist reading of <i>The Book of Banci</i></p>	<p>2+ 1+ + 8+ 1+1+1= 14</p>	<p><b>Dr. Mursed Alam</b></p>	<p><i>The Cilappatikaram: The Tale of an Anklet</i> edited by R parthasarathy : USA: Columbia University Press</p>
<p><b>The Glass Menagerie</b> <b>(DC-9)</b></p>	<ul style="list-style-type: none"> <li>● Introduction to Literary Modernism in America</li> <li>● American Dream and Puritanism</li> <li>● American Consumerism</li> <li>● The Evolution of American Drama post 1950s</li> <li>● Screening of the Movie</li> <li>● Texts</li> <li>● Other texts of Bronte Sisters</li> </ul> <p>Discussion on Tennessee Williams and post-War British Dramatists.</p>	<p>Students learn-</p> <ul style="list-style-type: none"> <li>● The American Playrights in the Modern period</li> <li>● American Literature</li> <li>● American Drama Arthur Miller, Edward Albee and others.</li> <li>● American Avant Garde Theater</li> </ul>	<p>2+2+2+5+1+1= 13</p>	<p>Dr.Dhritiman Chakraborty (DC)</p>	<p>The Glass Menagerie, edited by Robert Bray, E. Browne</p>

<b>A Farewell to Arms</b>  <b>(DC-9)</b>	The students would learn the following:  Earnest Hemingway and the American Literary Tradition  The oeuvre of Hemingway  The Text  Major themes and issues  Screening of Movie	The students learnt about:  American novel  The major themes of Hemingway's novel  Issues of love and war	$1+1+1+6+2+1=12$	<b>Dr.Niladri Sekhar Mridha (NSM)</b>	A Farewell to Arms (text) &  Cliff Notes
--	--	---	------------------	---------------------------------------	--



<p><b>The Purloined Letter</b> <b>(DC-9)</b></p>	<p>Students are going to be acquainted with</p> <p>The art of detective stories</p> <p>the creative oeuvre of Edgar Allan Poe and other detective writers</p> <p>the textual analysis of the story</p> <p>discussions on the filmic adaptation of the story</p>	<p>Students get acquainted with</p> <p>the development of detective stories and finding some similarities in our context</p> <p>The role of Edgar Allan Poe in American culture</p> <p>discussion on the title of the story and some important issues on the story</p> <p>an analysis on the characters</p> <p>Critical observations on the story</p>	<p>2+2+6+2=12</p>	<p><b>Dr. Arun Pramanik (AP)</b></p>	<p>The Cambridge Companion to Edgar Allan Poe, Ed. By Kevin J. Hayes, Cambridge UP</p>
--	---	---	-------------------	--------------------------------------	--

<p><b>The Crack-up</b> <b>Dry September</b> <b>(DC-9)</b></p>	<p>The students would learn the following:</p> <p>Edward Fitzgerald and the American Literary Tradition</p> <p>The oeuvre of Edward Fitzgerald</p> <p>Major themes and issues</p> <p>The text</p>	<p>The students learnt about:</p> <p>Essays in the literary tradition</p> <p>What is Fitzgerald's purpose and the main themes</p>	<p>2+2+2</p>	<p><b>Dr. Dhritiman Chakraborty (DC)</b></p>	<p><i>A Short History of American Literature</i> by Krishna Sen and Ashok Sengupta, Orient Blackswan, 2018</p>
<p><b>O Captain, My Captain!</b> <b>Passage to India</b> <b>(DC-9)</b></p>	<p>The students would learn :</p> <p>American Poetry and Whitman</p> <p>Features of Whitman's poetry</p> <p>American Civil War and Poetry</p> <p>Whitman's approach to India</p>	<p>The students learnt:</p> <p>Whitman as a poet and features of his poetry</p> <p>Whitman and American Civil War</p> <p>Whitman's approach to the Orient</p>	<p>1+1+2+1= 5</p>	<p><b>Dr. Nilatpal Singha Barma (NSB)</b></p>	<p>Leaves of Grass by Whitman</p>

<p><b>Song for a Dark Girl</b></p> <p><b>Let America Be America Again</b></p> <p><b>(DC-9)</b></p>	<p>The students would learn the following:</p> <p>The history of slavery, segregation laws and lynchings in the USA</p> <p>African-American Literature, culture and politics</p> <p>Harlem Renaissance, Blues and Jazz</p> <p>Langston Hughes- poet and his oeuvre</p> <p>The texts</p> <p>Major themes and issues</p>	<p>The students learnt the following:</p> <p>a brief history of African American society, politics and culture</p> <p>to analyse issues of marginality and literature as protest</p> <p>to analyse the issues of cultural self-fashioning and Harlem Renaissance</p> <p>a comparative understanding of African American and Dalit literature</p> <p>to analyse Langston Hughes as a African American Voice</p> <p>to compare Langston Hughes and Whitman</p>	<p>2+ 2+1+ 1+ 3+2= 11</p>	<p><b>Dr Mursed Alam</b></p>	<p>Langston Hughes: The Man, His Art, and His Continuing Influence ed by C. James Trotman, Routledge, 2015</p>
<p><b>Crow Testament</b></p> <p><b>Evolution</b></p> <p><b>(DC-9)</b></p>	<ul style="list-style-type: none"> <li>● <b>Introduction to Modernism in America</b></li> <li>● <b>Memory, Symbolism, Identity Politics, Diaspora</b></li> <li>● <b>Texts</b></li> <li>● <b>Other texts of Ibsen</b></li> </ul> <p><b>Discussion on the various movements in American Poetry</b></p>	<p>Students learn-</p> <ul style="list-style-type: none"> <li>● What is American Modernism</li> <li>● Avant Garde poetry</li> <li>● Innovations of American Poetry</li> <li>● Posthumanism</li> </ul>	<p>1+2+2+2= 7</p>	<p><b>Dr. Dhritiman Chakraborty (DC)</b></p>	<p><a href="https://genius.com/Sherman-alexie-crow-testament-annotated">https://genius.com/Sherman-alexie-crow-testament-annotated</a></p>

<b>Ghost (DC-10)</b>	<ul style="list-style-type: none"> <li>● <b>Introduction to Modernism in Drama</b></li> <li>● <b>Memory, Fauvism, Surrealism, Naturalism in Polish Theatre</b></li> <li>● <b>Ibsenian Realism</b></li> <li>● <b>Texts</b></li> <li>● <b>Other texts of Ibsen</b></li> </ul> <p><b>Discussion on the reception of Ibsen in World Theatre, especially in India</b></p>	Students learn- <ul style="list-style-type: none"> <li>● Modernism in European Drama</li> <li>● Naturalism in Modern Play</li> <li>● Ibsen as a Playwright</li> <li>● The Influence of Ibsen in Bengali Theater</li> </ul>	$2+2+5=7$	<b>Dr.Dhritiman Chakraborty (DC)</b>	<a href="https://www.gutenberg.org/files/2467/2467-h/2467-h.htm">https://www.gutenberg.org/files/2467/2467-h/2467-h.htm</a>
--------------------------	--	--	-----------	--------------------------------------	---

<p><b>The Good Woman of Szechuan</b> <b>(DC-10)</b></p>	<p>The students would learn the following:</p> <p>Basic understanding of the modern European theatre- avantgarde theatre and various ideologies</p> <p>theatre and social criticism</p> <p>Germany during the time of Brecht: Fascism, capitalism and Brecht</p> <p>Bertolt Brecht and Epic Theatre</p> <p>Alienation effect and its cinematic adoption</p> <p>The Text</p> <p>Major themes and issues</p>	<p>The students learnt the following:</p> <p>to analyse the features of modern European theatre</p> <p>to analyse the issues of modern European capitalist society and theatre as protest</p> <p>to analyse the features of epic theatre and its adoption in world theatre and cinema</p> <p>Brecht and Indian Progressive Writers Association</p> <p>Brecht and Utpal Dutta</p>	<p>2+ 1+1+2+6+ 2=14</p>	<p><b>Dr. Mursed Alam</b></p>	<p>A Guide to the Plays of Bertolt Brecht by Stephen Unwin</p>
---	--	--	-----------------------------	-------------------------------	--

<p><b>Endgame</b> <b>(DC-10)</b></p>	<p>An introduction to the theatre of the Absurd &amp; the philosophy of existentialism</p> <p>Becket and the absurd dramatists</p> <p>Textual analysis of the play</p> <p>Critical approaches to the play</p>	<p>How those different 20th century existential movements flourished</p> <p>How meaninglessness and nothingness give birth to the despair and disenchantment with the accepted values in the contemporary period</p> <p>the post-war disillusionment</p> <p>the allegorical and religious elements of the play</p> <p>an analysis on those pair of the characters &amp; the Pozzo-Lucky episode</p> <p>the images and symbols of the play</p> <p>Critical observations on the play</p>	<p>2+2+6+4=14</p>	<p><b>Dr. Arun Pramanik (AP)</b></p>	<p><i>Faber Critical Guides: Samuel Beckett</i> by John Fletcher, Faber</p>
--	---	--	-------------------	--------------------------------------	---

<p><b>Six Characters in Search of an Author</b> <b>(DC-10)</b></p>	<ul style="list-style-type: none"> <li>● <b>Introduction to Modernism in Drama</b></li> <li>● <b>Meta-theatre, and Postmodernism in Theatre</b></li> <li>● <b>Pirandello and The Theatre of Absurd</b></li> <li>● <b>Texts</b></li> <li>● <b>Other contemporary texts of French and Italian Theatre</b></li> </ul> <p><b>Discussion on the reception of Pirandello in World Theatre, especially in Bengal and India</b></p>	<p>Students learn-</p> <ul style="list-style-type: none"> <li>● Modernism in European Drama</li> <li>● Naturalism and the Absurdism in Modern Play</li> <li>● Pirandello as a Playwright</li> <li>● Metatheater</li> <li>● The Influence of Pirandello in Bengali Theater</li> </ul>	<p>2+2+2+2+2=10</p>	<p><b>Dr. Dhritiman Chakraborty (DC)</b></p>	
--	---	--	---------------------	--	--

## SEMESTER V : 501 &amp; 502; ENGH – C11, C12; 503 &amp; 504DSE 1A &amp; 2A; 505 ENGH-SEC - 1

TOPIC	POINTS OF DISCUSSION	MAJOR ISSUES	NO OF CLASSES REQUIRED	TEACHER ASSIGNED	Reference Book
<b>Death and the King's Horsemen (DC 11)</b>	<p><b>An introduction to the Postcolonial/New literature and the basic characteristics</b></p> <p><b>An introduction to the Yoruba Myth and the African World</b></p> <p><b>The creative oeuvre of Wole Soyinka</b></p> <p><b>Discussions and analysis of the play</b></p> <p><b>Critical observations on the play</b></p>	<p>How the postcolonial literature emerged as a resistance to colonialism (empire writing back)</p> <p>How the myth, history and culture are erased by the colonial masters</p> <p>How racial prejudice was a crucial factor for imperialism</p> <p>some important issues on the play</p>	3+2+1+8+2=16	<b>Dr. Arun Pramanik</b>	<i>Death and the King's Horseman</i> edited by Jane Plastow, Bloomsbury, 2017



<p><b>Chronicle of a Death Foretold</b> <b>(DC 11)</b></p>	<p>The students would learn the following-</p> <p>Latin America- its society, culture and politics background</p> <p>Brief history of Latin American literature</p> <p>The Boom Period of Latin American Novel</p> <p>Gabriel Garcia Marquez - life, politics and his oeuvre</p> <p>The Text</p> <p>key themes and issues</p> <p>Movie screening</p>	<p>The students learnt the following:</p> <p>key aspects of Latin American life, literature and culture</p> <p>to analyse the magic realistic technique of Latin American literature and specially of Marquez's writings</p> <p>the reception of magic realism in India with reference to Salman Rushdie and others</p>	<p>2+1+1+1+6+2+1= 14</p>	<p><b>Dr Mursed Alam</b></p>	<p>Gabriel Garcia Marquez: A critical Companion by Ruben Pelayo</p>
--	--	---	--------------------------	------------------------------	---

<p><b>The Collector of Treasures, The Girl Who Can, The Green Leaves,</b> <b>(DC 11)</b></p>	<p>The students learnt the following:</p> <p>preliminary introduction to African culture and literature</p> <p>African feminism</p> <p>Ama Ata Aidoo &amp; her Oeuvre</p> <p>The text</p> <p>Bessie Head and her oeuvre</p> <p>The text</p> <p>Grace Ogot and her oeuvre</p> <p>The text</p>	<p>The students learnt</p> <p>to appreciate the feminist voices from the African continent</p> <p>to distinguish the feminist concerns of African writers from that of western feminism</p> <p>to understand how patriarchy marginalises the women</p> <p>to understand the postcolonial nation from the perspective of marginalised women</p>	<p>1+1+ 1+ 2+ 1+2+1+2= 11</p>	<p>Mursed Alam</p>	<p>The Collector of Treasures and Other Botswana Village Tales by Bessie Head, Heinemann, 1977</p>
<p><b>Tonight I Can Write, The Way Spain Was</b> <b>(DC 11)</b></p>	<p><b>Introduction to Postcolonial Literature</b></p> <p><b>Caribbean Poetry &amp; Derek Walcott</b></p> <p><b>Historical context of the pom/MouMou Uprising</b></p> <p><b>Texual Analysis of the poem</b></p>	<p>Students learn-</p> <ul style="list-style-type: none"> <li>● Who is Pablo Neruda?</li> <li>● Latin American Poetry</li> <li>● Neruda as a poet</li> <li>● Spanish Civil War and its Impact on poetry</li> </ul>		<p><b>Dr. Dhritiman Chakraborty</b></p>	

<p><b>A Far Cry From Africa,</b></p> <p><b>Names</b></p> <p><b>(DC 11)</b></p>	<p><b>Introduction to Postcolonial Literature</b></p> <p><b>Caribbean Poetry &amp; Derek Walcott</b></p> <p><b>Historical context of the poem/Mou Mou Uprising</b></p> <p><b>Textual Analysis of the poem</b></p> <p><b>Comparing with some of the contemporary post-colonial writers</b></p>	<ul style="list-style-type: none"> <li>● How the poem echoes the crucial effects of colonialism on the native culture</li> <li>● how the post colonial writers like Derek Walcott trying the revive the native history and myth through their creative oeuvre</li> <li>● the significance of the title of the poem</li> <li>● Theme of split identity and anxiety</li> <li>● Violence and cruelty in the poem</li> <li>● Elements of pathos</li> <li>● Form and tone of the poem</li> </ul>	<p><b>2+2+3+2=9</b></p>	<p><b>Dr. Arun Pramanik</b></p>	<p>Walcott, Derek. Collected Poems 1948-1984. New York: Farrar, Straus and Giroux; London: Faber and Faber, 1986. Neruda, Walcott and Atwood By Ajanta Dutt, Worldview Publications,2010.</p>
<p><b>Published in the Streets of Dhaka, Bangladesh 71,</b></p> <p><b>(DC 11)</b></p>	<p>Introduction to Poetry in English in South Asia</p> <p>Poetry to K. Haq</p>	<p>Students learn-</p> <ul style="list-style-type: none"> <li>● Who is Kaiser Haq</li> <li>● Postcolonialism in Haq's poetry</li> <li>● Bangladesh War and its impact on his works.</li> </ul>	<p><b>2+2+2+2= 6</b></p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	

<p><b>‘Small Towns and the River’, ‘The Voice of the Mountain’,</b> <b>(DC 11)</b></p>	<p>The students would learn the following:</p> <p>Literature from the North-east of India</p> <p>Marginality, Indigeneity and North-Eastern creative response</p> <p>The texts of the two poems</p> <p>Major themes and key concerns</p>	<p>The students learnt the following:</p> <p>to appreciate the literary voices from North-east India</p> <p>to analyse how literature can work as vehicle for mainstreaming the marginalised voices</p> <p>they are introduced to the myths, legends and stories from the North-east of India</p> <p>to understand the connections with the indigenous voices from other parts of the world</p>	<p>1+1=3+1= 6</p>	<p><b>Dr Mursed Alam</b></p>	<p>The River Poems</p>
--	--	---	-------------------	------------------------------	------------------------

<p><b>Swami and Friends</b> (DC-12)</p>	<p>The students would learn about-</p> <p>Indian English Novel</p> <p>The trio of Indian English Novel- Narayan, Anand and Rao</p> <p>Narayan and his Oeuvre- features of his novel</p> <p>The Text</p> <p>Major themes and issues</p>	<p>The students learnt about;</p> <p>Postcolonialism and Indian English literature</p> <p><i>Swami and His Friends</i> as a bildungsroman</p> <p>The theme of friendship</p> <p>Portrayal of childhood</p>	<p>1+ 1+1+ 8+ 2= 13</p>	<p><b>Dr. Nilatpal Singha Barma (NSB)</b></p>	<p><i>Text of Swami and His Friends</i></p>
<p><b>Nagamandala</b> (DC-12)</p>	<ul style="list-style-type: none"> <li>● Introduction to Girish Karnad's Works</li> <li>● Nagamandala as a Postcolonial Play</li> <li>● Karnad's Oeuvre</li> </ul>	<p>students learn-</p> <ul style="list-style-type: none"> <li>● Who is G. Karnad</li> <li>● The richness of postcolonial theater in India</li> <li>● Feminism in India</li> </ul>	<p>2+2+5+1= 10</p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	<p><a href="https://feminisminindia.com/2019/04/12/nagamandala-girish-karnad-review/">https://feminisminindia.com/2019/04/12/nagamandala-girish-karnad-review/</a></p>

<p><b>H.L.V. Derozio, Nissim Ezekiel, Kamala Das &amp; Robin S. Ngangom</b></p> <p><b>(DC-12)</b></p>	<p>An introduction to the pre and post independence Indian poetry in English</p> <p>the themes of Indian poetry in English</p> <p>discussions on the nationalistic fervor in the poetry of Derozio, the indian sensibilities in the poetry of Nissim Ezekiel, the confessional elements in the poetry of Kamala Das,</p> <p>the different issues on Manipur in the poetry of Robin S. Ngangom</p> <p>Textual discussions on the poems</p>	<p>How Indian poetry in English began to emerge and developed through different changes</p> <p>How Indian poetry in English is so diverse in nature</p> <p>discussion on Derozio as an Indian poet; the indianness in the poetry of Nissim Ezekiel;</p> <p>the confessional elements in the poems of Kamala Das;</p> <p>the socio-political turbulence in the poetry of Robin S. Ngangom</p>	<p>2+2+2+8=14</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>Indian English Literature: A Critical Survey</i> by M. K. Naik &amp; Shyamala A. Narayan. Pencraft International. 2002</p>
---	---	--	-------------------	---------------------------------	--

<p><b>R. Tagore, Mulk Raj Anand, Salman Rushdie &amp; Shashi Deshpande</b></p> <p><b>(DC-12)</b></p>	<p>The students would learn the following:</p> <p>Postcolonial writings from India</p> <p>Literature and the postcolonial society/ nation</p> <p>Short story: features and prominent practitioners of the form in world and Bhasa literature</p> <p>Tagore, Anand, Rushdie and Shashie Deshpande as writers</p> <p>The texts</p> <p>Key issues and concerns</p>	<p>The students learnt the following:</p> <p>to analyse the features of and thematic concerns of the prominent short story writers of India</p> <p>to analyse the issues of polygamy, caste discrimination and marital rape/ gender atrocities through the short stories</p> <p>to appreciate the short story writers from India in comparison to writers from Europe and Africa</p>	<p>1+1+1+4+6+ 3= 16</p>	<p><b>Dr. Mursed Alam</b></p>	<p>Indian Short Stories In English: Critical Explorations by Amar Nath Prasad and S. John Peter Joseph, Sarup and Sons, 2008</p>
--	---	--	-----------------------------	-------------------------------	--





<p><b>2. Rhetoric</b> <b>(DSE 1A)</b></p>	<p>Various rhetorical tropes and tools</p>	<p>Students could recognize the distinction between various rhetorical techniques</p>	<p>1+1+1+1= 4</p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	
<p><b>3. Prosody</b> <b>(DSE 1A)</b></p>	<p>The objective is to introduce the students to the</p>		<p>1+1+2= 4</p>	<p><b>Dr. Mursed Alam</b></p>	

## 4. Philology:

a) General Features of English: Assets and Liabilities of English

Philological terms such as  
Monosyllabism  
Backformation  
Johnsonese

b) Consonant Shift and Stress Shift

Influence of the Bible on English Language, American Language, French

c) Scandinavian Influences

Influence and Scandinavian Influence

d) French Influences

e) Latin and Greek influences

Multiple influences in the English Language, advent of new words and how these words enriched the repertoire of English language



**Dr. Nilatpal Singha Barma (NSB)**

**Dr. Niladri Sekhar Mridha (NSM)**

## DSE 2A: CRITICISM AND THEORY

### Unit 1: Schools of Literary Criticism (Definitions, Features, Major Exponents, Major Works)

<b>a)Mimetic Criticism</b>	<p>The students would be introduced to the following: the history of literary criticism</p> <p>Basic tenets of mimetic literary criticism</p> <p>application of mimetic criticism</p>	<p>The students learnt to analyse a text from the perspective of mimetic criticism</p>	<p>2+ 2+1= 5</p>	<p><b>Dr. Mursed Alam</b></p>	<p>The Mirror and the Lamp by M H Abrams</p>
<b>b)Pragmatic Criticism</b>	<p>Basic tenets of pragmatic literary criticism</p> <p>application of pragmatic criticism</p>	<p>The students learnt to analyse a text from the perspective of pragmatic criticism</p>	<p>2+ 2+1= 5</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p>The Mirror and the Lamp by M H Abrams</p>
<b>c)Expressive Criticism</b>	<p>Introduction to the literary criticism; the basic tenets of expressive criticism, its characteristics and the thinkers</p>	<p>suitable illustrations from the text to have an understanding about the idea of expressive criticism</p>	<p>5</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>A History of Literary Criticism</i> by Harry Blamires, New Delhi: Macmillan India, 2009</p>

<b>d) Objective Criticism</b>	What is Objective criticism	Students can apply objective criticism in discussing a literary work	7	<b>Dr. Dhritiman Chakraborty</b>	<i>Mirror and the Lamp</i> by M. H Abrams
-------------------------------	-----------------------------	--	---	----------------------------------	--

**Unit 2: Schools of Literary Theory** (Definitions Features, Major Exponents, Major Works)

<p><b>a)Marxist Theories</b></p>	<p>The students would be introduced to the following:</p> <p>Theory -basic understanding</p> <p>Marx and Engels and basic tenets of their political theory</p> <p>Marxist literary theory: from Marx to Gramsci and Lukacs</p> <p>application of Marxist literary theory</p>	<p>The students learnt to analyse a literary text from the Marxist perspective</p>	<p>1+ 2+3+1=7</p>	<p><b>Dr. Mursed Alam</b></p>	<p>Literary and Cultural Theory by Pramod K Nayar</p>
<p><b>b)Feminist Theories</b></p>	<p><b>Introduction the Feminism and feminist literary criticisms;</b></p> <p><b>Different observations &amp; characteristics</b></p> <p><b>Marxist Feminism</b></p> <p><b>Psychoanalytic Feminism</b></p> <p><b>Gender Studies</b></p>	<p>Students will learn to identify those feminist elements in their prescribed texts, and analyse on their own</p>	<p><b>2+1+1+1+1=6</b></p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>Beginning Theory</i> by Peter Barry, 3rd Edition. New Delhi: Viva,2012</p>

<b>c) Poststructuralist Theories</b> <b>&amp;</b> <b>d) Postcolonial Theories</b>	Make them understand various major strands of poststructural theory	Students learnt- <ul style="list-style-type: none"> <li>• how to think through these thinkers</li> <li>• how to apply these theoretical standpoints in various texts of their syllabus</li> </ul>	$1+1+1+1+1=4$	<b>Dr. Dhritiman Chakraborty</b>	<i>Postcolonial Theory</i> by Lila Gandhi, Oxford
---	---	---	---------------	----------------------------------	---

### 3. A. Literary Types

<b>Ballad, Biography and Autobiography, Comedy, Dramatic Monologue, Elegy, Epic, Essay</b>	The students would be introduced to the various genres and types of literature	The students learnt to identify the features of the various genres and apply them in their writing	$1+1+1+1+1+1+1+1+1=9$	<b>Dr. Nilatpal Singha Barma (NSB)</b>	A Glossary of Literary Terms by M. H. Abrams & Geoffrey Harpham, 11th ed. New Delhi: Cengage Learning, 2012
--	--	--	-----------------------	--	---

<b>Farce and Melodrama, Lyric, Mock-epic, Novel, ode, Pastoral</b>	the different characteristics of those terms; the major exponents	students have an idea of different texts under these genres	6	<b>Dr. Arun Pramanik</b>	<i>A Glossary of Literary Terms</i> by M. H. Abrams & Geoffrey Harpham, 11th ed. New Delhi: Cengage Learning, 2012
<b>Poetic Drama, Romance, Satire, Short Story, Sonnet, Tragedy, Tragicomedy</b>	The students would be introduced to the various genres and types of literature	The students learnt to identify the features of the various genres and apply them in their writing	1+1+1+1+1+1+1+1= 8	<b>Dr. Mursed Alam</b>	<i>A Glossary of Literary Terms</i> by M. H. Abrams & Geoffrey Harpham, 11th ed. New Delhi: Cengage Learning, 2012

### 3. B. Terms

<b>Alienation, , Ambivalence, Author &amp; Reader, Base-superstructure, Hegemony, Center-margin, Discourse, Ideology</b>	The students would learn basic concepts associated with Marxist and poststructuralist theory	The students learnt to identify these concepts in the literary texts and apply them in their writing	1+1+1+1+1+1+1+1= 8	<b>Dr Mursed Alam</b>	
--	--	--	--------------------	-----------------------	--

<b>Text , Bricolage, Hybridity, Sign Unconscious</b>	Introduction to Poststructural Theory	Students can identify these techniques and critically appreciate a text based on these perspectives	$2+2+2= 6$	<b>Dr. Dhritiman Chakraborty</b>	Dictionary of Literary Terms and Literary Theory, edited by J. A. Cuddon
<b>Ambiguity Essentialism , Ethnicity and Ethnocentrism, The Gaze, Gender and Sexuality, Other/other, Queer, Self,</b>	the different characteristics of those terms; the major exponents	students have an idea of different texts under these genres	6	<b>Dr. Arun Pramanik</b>	<i>Key Concepts in Postcolonial Studies</i> by Bill Ashcroft, Gareth Griffiths and Helen Tiffin



**CRITICAL PRACTICE:**

<p><b>Close-Reading of one verse passage</b></p> <p><b>Or</b></p> <p><b>Close Reading of one prose passage</b></p>	<p>The students would learn to read a text closely. The objective is to develop their faculty of comprehension and critical analysis of literary and cultural texts.</p>	<p>The students learnt to analyse a text closely and critically.</p>	<p>7</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p>Some Aspects of English Composition by K n Dutta</p>
--	--	--	----------	---	---

505 ENGH-SEC – 1

<p><b>Unit-1</b></p> <p><b>Creative Writing: Definition and Features</b></p> <p><b>Unit 2</b></p> <p><b>Modes and Forms of Creative Writing</b></p>	<p>Students are going to learn</p> <p>the basics of creating literature on their own;</p> <p>they will have an idea of writing poetry, stories, plays or novels on their own</p> <p>they will develop those skills for creating something on their own through the writing practices</p>	<p>Students come to know</p> <p>the different aspects of creative writing</p> <p>they discover themselves and become more interested in the field</p>	<p>3+3+6=12</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>Creative writing: A Beginner's Manual</i> by Anjana Neira Dev, et al, Pearson, Delhi, 2009</p>
---	--	---	-----------------	---------------------------------	--

<p><b>Unit 3</b></p> <p><b>The Art and Craft of Creative Writing</b></p>	<ul style="list-style-type: none"> <li>• What is creative writing?</li> <li>• How to be creative?</li> </ul>	<ul style="list-style-type: none"> <li>• Students learn how to write?</li> <li>• Various modes of creative writing</li> </ul>	<p>3+3+5= 11</p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	<p>How to be a Creative Writer? -by Ruskin Bond</p>
<p><b>Unit 4</b></p> <p><b>Writing for Media</b></p>	<p>The students would learn the following:</p> <p>Media and basics of writing for media</p> <p>Three types of media- print media, television media and new media</p> <p>Media, public sphere and opinion formation</p> <p>Media ethics</p> <p>writing opinion pieces, reviews and columns etc</p>	<p>The students learnt about the art and craft of writing for media</p> <p>They can write opinion pieces/ reviews and columns on their own</p> <p>they understood how to address social issues and influence opinion through media writing</p>	<p>1+1+2+1+ 6= 11</p>	<p><b>Dr. Mursed Alam</b></p>	<p>Creative writing: A Beginner's Manual by Anjana Neira Dev, et al, Pearson, Delhi, 2009</p>

## SEMESTER VI: 601 &amp; 602; ENGH – C13, 14; 603 DSE 3B ; 604 ENGH DP; 605 – ENGH-SEC-2

<p><b><i>Through the Looking Glass</i></b> <b>(DC-13)</b></p>	<p>The students would learn the following:</p> <p>Popular literature; the genre and its features</p> <p>Popular culture, market and politics</p> <p>Lewis Carroll : Life and creative oeuvre</p> <p>The text</p> <p>Major issues and concerns</p>	<p>The students learnt about popular literature and they can critically analyse the pieces they love to read</p> <p>they can compare and contrast popular literature- western and Indian</p>	<p>2+1+7+1=11</p>	<p><b>Dr. Mursed Alam</b></p>	<p>The Bloomsbury Introduction to Popular Fiction ed by Christine Berberich, Bloomsbury, 2017.</p>
<p><b><i>The Murder of Roger Ackroyd</i></b> <b>(DC-13)</b></p>				<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	

<p><b><i>The Exploits of Professor Shonku</i></b> <b>(DC-13)</b></p>	<ul style="list-style-type: none"> <li>● What is Fantasy Fiction?</li> <li>● Thriller and Adventure Narrative as Genre</li> <li>● Science Fiction</li> </ul>	<p>Students learn-</p> <ul style="list-style-type: none"> <li>● Various narrative features of thriller and science fiction</li> <li>● Satyajit Ray as a short story writer</li> </ul>	<p>2+2+1= 5</p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	<p><i>The Unicorn Expedition and Other Stories</i> by S. Ray, Penguin</p>
<p><b><i>Harry Potter and the Philosopher's Stone</i></b> <b>(DC-13)</b></p>	<p>Students will have an idea about the essence of popular literature</p> <p>the creative oeuvre of J.K. Rowling, so to say the wizarding world of Harry Potter</p> <p>to develop their imaginative world through the adventure, suspense and magical world of Harry Potter</p> <p>chapter wise textual discussions</p> <p>the movie</p>	<p>students get acquainted with the diverging aspects of popular literature</p> <p>the assimilate themselves with the childish world of Harry potter</p> <p>they find those aspects of love, friendship, affection, loyalty, those basic human instincts developed in childhood.</p>	<p>2+2+2+8+2= 16</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>The Politics of Harry Potter</i> by Bethany Barratt, Palgrave, 2012</p>

<p><b><i>A Vindication of the Rights of Women</i></b> (DC-14)</p>	<p>Students will have an understanding about</p> <p>The feminist movements and writings in literature</p> <p>Different feminist theorists and their writings</p> <p>Writings of Mary Wolstonecraft</p>	<p>Students learnt about the different women theorists and their concepts in feminist literary criticism</p> <p>Different critical terms</p> <p>Gynocriticism</p> <p>Gay/lesbian criticism</p>	<p>2+2+2</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)/ GT</b></p>	<p><i>Women's Studies in India: A Reader</i> edited by Mary E. John, Penguin,2008</p>
<p><b>'I Cannot Live With You', 'I'm Wifw; I've finished That'; 'Daddy', 'Lady Lazarus'; 'Advice to Women', 'Bequest'</b> (DC-14)</p>	<p>Introduction to Women's Writers</p> <p>Various Themes of their poetry</p> <p>Feminisms in their writings</p>	<p>Students learn-</p> <ul style="list-style-type: none"> <li>● who are these poets</li> <li>● what is patriarchy</li> <li>● what is feminine, female, feminist as separate categories of dissent</li> </ul>	<p>2+2+2+2+2=8</p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	<p><a href="https://www.poetryfoundation.org/poets/sylvia-plath">https://www.poetryfoundation.org/poets/sylvia-plath</a></p>

<p><b><i>The Colour Purple</i></b> <b>(DC-14)</b></p>	<p>The students would learn about</p> <p>African American literature &amp; Alice Walker's contribution</p> <p>Feminism- three waves &amp; Womanism</p> <p>African American cultural identity, marginalisation and exclusion</p> <p>Patriarchal Violence and African American woman's journey towards liberation</p> <p>Text</p> <p>major themes and concerns</p> <p>Movie screening</p>	<p>The students learnt</p> <p>about womanism and its distinction from mainstream western feminism</p> <p>issues of marginality, patriarchal violence and resistance to it</p> <p>to identify with the similar struggles of African American women against patriarchy and analyse the social position of women in our society and how it is portrayed in writings of Mallika Sengupta, Begum Rokeya and others</p>	<p>2+1+1+1+6+ 2+1=14</p>	<p><b>Dr Mursed Alam</b></p>	<p>Alice Walker: The Color Purple and Other Works by Mary Donnelly, Benchmark Books, 2009</p>
---	---	---	------------------------------	------------------------------	---

<p><b>'The Yellow Paper', 'Bliss' 'Droupadi'</b> <b>(DC-14)</b></p>	<p>discussions on the creative oeuvres of Charlotte Perkins Gilman, Katherine Mansfield and Mahasweta Devi</p> <p>textual discussion on the stories</p>	<p>Students get acquainted with those aspects of psychological stories; the tribal stories</p> <p>the mythical element, feminist issues</p>	<p>4+4+4=12</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>Women's Studies in India: A Reader</i> edited by Mary E. John, Penguin, 2008</p>
<p><b><i>The River Churning</i></b> <b>(DSE-3B)</b></p>	<p>The students would learn:</p> <p>Partition Literature</p> <p>Partition of India : The Eastern Indian experience</p> <p>The Text</p> <p>Major Themes and Issues</p>	<p>The students learnt about :</p> <p>Partition and Autobiography</p> <p><i>The River Churning</i> as a partition novel</p>	<p>1+ 1+ 2+ 1=5</p>	<p><b>Dr. Niladri Sekhar Mridha</b></p>	<p>Worldview edition of partition Literature</p>



<p><b>Basti</b> <b>(DSE-3B)</b></p>	<p>The students would learn the following:</p> <p>Partition literature as alternative archive of partition of India</p> <p>Major writers on Partition: Manto to Sunil Ganguly</p> <p>Intizar Hussain and his creative oeuvre</p> <p>The text major issues and concerns</p>	<p>The students learnt</p> <p>to analyse and appreciate partition literature as alternative archive of history</p> <p>they understood the trauma, violence and frenzy associated with partition of the subcontinent</p> <p>they are invited to collect family histories of partition</p> <p>they learnt to analyse the visual presentation of partition in cinema and other modes of creative representation</p>	<p>1+ 2+ 1+6+2= 12</p>	<p><b>Dr Dhritiman Chakraborty</b></p>	<p>Basti by Intizar Hussain, tr. Frances W. Pritchett, Rupa, 1995</p>
<p><b>'Alam's Own House'</b></p>	<p>The students would learn about-</p> <p>Partition Literature</p> <p>The Text</p> <p>Major Themes and Issues</p>	<p>The students learnt about</p> <p>The Muslim experience of Bengal partition</p> <p>The interaction between partition and literature</p>	<p>1+ 1+1+1= 4</p>	<p><b>Dr. Nilatpal Singha Barma (NSB)/GT</b></p>	<p>Worldview edition of Partition Literature</p>

<p><b>'The Final Solution'</b></p>	<p>the creative oeuvre of Manik Bandyopadhyaya</p> <p>what is partition literature; the socio-politico context</p> <p>textual discussion of the story</p>	<p>the partition and the aftermath</p> <p>those different issues of displacement, violence, unemployment, starvation, sexual assault, resettlement</p>	<p>2+2+6=10</p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>Literature, Gender and the Trauma of Partition</i> by Dabali Mukherjea Routledge 2017</p>
<p><b>'Toba Tek Singh', 'Two Women, One Family'</b></p>	<ul style="list-style-type: none"> <li>● Introduction to Partition Literature</li> <li>● Manto as a creative writer</li> </ul>	<p>Student learn-</p> <ul style="list-style-type: none"> <li>● the tragedy of the partition in the subcontinent</li> <li>● how writers responded to the tragedy</li> <li>● critique of nation, narration and oppression</li> </ul>	<p>2+2+1= 5</p>	<p><b>Dr Mursed Alam</b></p>	<p><a href="https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/newlits/manto_toba_tek_singh.pdf">https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/newlits/manto_toba_tek_singh.pdf</a></p>

<p><b>'Partition'</b> <b>(DSE-3B)</b></p>	<p>the creative oeuvre of W. H Auden</p> <p>Auden as a left-wing poet</p> <p>the history and literary context of partition</p> <p>the textual discussion on the poem</p>	<p>the different aspects of partition literature</p> <p>the violence of British colonialism</p>	<p>1+1+1+4=7</p>	<p><b>Dr. Arun Pramanik</b></p>	<p>Partition: The story of Indian independence and the Creation of Pakistan in 1947 by Barney White-Sunner, Simon &amp; Schuster Ltd, 2018</p>
<p><b>'For Your Lanes, My Country'</b> <b>(DSE-3B)</b></p>	<p>The students would learn the following:</p> <p>Partition and Faiz Ahmad Faiz's life in India and Pakistan</p> <p>Faiz Ahmad Faiz and his creative oeuvre</p> <p>The text</p> <p>Major issues and concerns</p>	<p>The students learnt about Faiz's politics and criticism of the political establishment</p> <p>Faiz's poems on the meaninglessness of partition and its living scars</p> <p>the students learnt to analyse similar concerns among writers from both India and Pakistan</p>	<p>1+ 1+ 1 +1=4</p>	<p><b>Dr Mursed Alam</b></p>	<p><i>In English: Faiz Ahmad Faiz, A Renowned Urdu Poet, tr. and ed. Riz Rahim, Xlibris, 2008</i></p>

<p><b>Gulzar 'Toba Tek Singh'</b> (DSE-3B)</p>	<ul style="list-style-type: none"> <li>● Introduction to Partition Literature</li> <li>● Gulzar as a creative writer</li> </ul>	<p>Student learn-</p> <ul style="list-style-type: none"> <li>● the tragedy of the partition in the subcontinent</li> <li>● how writers responded to the tragedy</li> <li>● critique of nation, narration and oppression</li> </ul>	2+2=4	<b>Dr. Mursed Alam</b>	<p><a href="https://mainshairtunahi.tumblr.com/post/74494221752/gulzar-on-toba-tak-singh">https://mainshairtunahi.tumblr.com/post/74494221752/gulzar-on-toba-tak-singh</a></p>
<p><b>'Her Thighs Still Smell of Milk'</b> (DSE-3B)</p>	<p>Students will have an understanding</p> <p>The north-east writings</p> <p>North-east poetry</p> <p>The creative oeuvre of Nabanita Kanungo</p>	<p>Students learnt</p> <p>The north-east literature</p> <p>The north-east poets</p> <p>The feminist issues in North-east writings</p> <p>violence inflicted on women's bodies during ethnic and communal conflicts</p>	2+2+2	<b>Dr Mursed Alam</b>	<p><i>Postcolonial Ecocriticism: Literature, Animals, Environment.</i> By Graham Huggan and Helen Tiffin, Routledge, 2006.</p>

604 ENGH DP

DISSERTATION PROJECT- Dr. Dhritiman Chakraborty, Dr. Arun Pramanik and Dr. Mursed Alam

(Dissertation-32+Tutorial Component+8 & Viva Voice +10 marks)

605 – ENGH-SEC-2

## ENGLISH LANGUAGE TEACHING

<p><b>Unit-I</b></p> <p><b>Knowing the Learner</b></p> <p><b>Educational, social, cultural and linguistic background</b></p> <p><b>Age, interests, level of autonomy, personality and individual differences</b></p> <p><b>iii. Level of attainment of all four domains of acquisition of LSRW in the 1st and 2nd languages</b></p> <p><b>Preferred ways of learning, group dynamics, any special educational needs</b></p> <p><b>Strategies to know the learners and to motivate the learners</b></p>	<p><b>Learning objectives</b> the students will come to know how the learners' background have a significant role in the whole teaching and learning process of a second language like English;</p> <p>the students will come to know how LSRW (Listening, Speaking, Reading and Writing) is the basic method of learning a second language like English</p> <p>how there are some effective methods and techniques that will help the learners to have a good knowledge of the second language like English</p>	<p><b>Learning Outcome</b></p> <p>the students come to know that the socio-cultural and educational background have such an enormous impact on learning English</p> <p>they come to know the learners age, the levels of autonomy, personality and the individual differences are there in the process of learning English</p> <p>the students come to know the different aspects of listening, speaking, reading and writing for the development of their English language knowledge as a whole.</p> <p>they come to know how an adequate exposure to the the concerned language through different methods and techniques of teaching-learning can help to learn the language English</p>	<p><b>No of classes</b></p> <p><b>2+2+2=6</b></p>	<p><b>Dr. Arun Pramanik</b></p>	<p><i>A Handbook of Teaching English</i> edited by Sharda Kaushik &amp; Bindu Bajwa: Orient Blackswan</p> <p><i>Spoken English: A Manual of Speech and Phonetics</i> R.K. Bansal and J.B. Harrison (New Delhi: Orient BlackSwan 2013)</p>
--	--	--	---	---------------------------------	---

<p><b>Unit-II</b></p> <p><b>Structures of English Language</b></p> <p><b>Sentences</b></p> <p><b>ii. Clauses</b></p> <p><b>iii. Phrases</b></p> <p><b>iv. Words</b></p> <p><b>v. Morphemes</b></p>	<p>Anatomy Of English Language</p>	<p>Students learnt that how languages are constituted.</p>	<p>2+2+2=6</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p><i>Spoken English: A Manual of Speech and Phonetics</i> R.K. Bansal and J.B. Harrison (New Delhi: Orient BlackSwan 2013)</p>
--	------------------------------------	--	----------------	---	---



<p><b>Unit-III</b></p> <p><b>A. Methods of Teaching English Language</b></p> <p><b>A. Methods of teaching English Language</b></p> <p><b>i. Grammar Translation</b></p> <p><b>ii. Direct Method</b></p> <p><b>iii. Audio-Lingualism</b></p> <p><b>iv. Structural Approach</b></p> <p><b>v. Functional Approach</b></p> <p><b>vi. Communicative Language Teaching</b></p>	<p>There are different methods to teach the English Language. This module enlightens them about these methods.</p>	<p>Students get to know how methods help us conceptualise various tropes of English Language.</p>	<p>2+2+1=5</p>	<p><b>Dr. Niladri Sekhar Mridha (NSM)</b></p>	<p><i>An Introduction to English Phonetics</i> by Richard Ogden, Edinburgh University Press, 2009</p>
--	--	---	----------------	---	---

<p>B. Methods of Teaching English Literature</p> <p>i. Language-Based Approach</p> <p>ii. Paraphrastic Approach</p> <p>iii. Information-Based Approach</p> <p>iv. Personal-Response Approach</p> <p>v. Moral-Philosophical Approach</p> <p><b>vi. Stylistic Approach.</b></p>	<p>There are many approaches to English Language. This module introduces them to these approaches.</p>	<p>Students succeed to know how information, personal responses and paraphrastic approach are distinct to each other.</p>	<p>2+2+2=6</p>	<p><b>Dr. Dhritiman Chakraborty</b></p>	
---	--	---	----------------	---	--





<p><b>Unit-IV</b></p> <p><b>Assessing Language Skills</b></p> <p><b>i.Principles of Evaluation</b></p> <p><b>ii.Types of Test</b></p> <p><b>iii.Testing the Skills of Listening and Speaking</b></p> <p><b>iv. Testing the Skills of Reading and Writing</b></p> <p><b>v. Testing the Skills of Literary Comprehension</b></p>	<p>The students would learn the following:</p> <p>the principles of evaluating the language skills of the students</p> <p>the skills of listening, speaking, reading and writing would be tested and evaluated as per the principles of evaluation</p> <p>they would be taught to analyse/ comprehend a literary text and their skills would be evaluated</p>	<p>The skills of reading, listening, speaking and writing of the students are developed through discussion and various tests</p>	<p>1+</p> <p>2+2+2+2+4=13</p>	<p><b>Dr. Mursed Alam</b></p>	<p>Penny Ur, A Course in Language Teaching: Practice and Theory (Cambridge: CUP, 1996)</p>
--	---	--	-------------------------------	-------------------------------	--