**COURSE DESIGN**

Teacher’s Name: Koyel Ganguly

Designation: Govt-Approved Part-time Teacher

Department: English

**ASSINGMENTS: SEMESTER II**

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| **Texts Assigned** | **Topics Discussed** | **Reference Books** |
| 1. “Introduction” Kamala Das   (CC3) | 1. Concept of Patriarchy. | 1. History of Indian English Literature: M.K Naik  2. Indian Writings in English: Worldview edition. |
| 2. Concept of Feminism and  Woman-empowerment. |
| 3. Biographical details of the poet and an overview of her works. |
| 4. Detailed analysis of the text. |
| 5. An Introduction as an autobiographical/confessional poem. |
| 6. An Introduction as a feminist poem. |
| 1. “Dawn At Puri” Jayanta Mahapatra   (CC3) | 1.Detailed Analysis of the text |
| 2.Indianness in Dawn at Puri |
| 3.Imagery in Dawn at Puri |
| 1. “The Bus” Arun Kolatkar (CC3) | 1. Detailed analysis of text. |
| 2. The poem as an allegory |
| 3. The Bus as an Indian English poem. |
| 1. *Macbeth*, William Shakespeare(CC4) | 1. Definition of tragedy, definition of tragic hero, hamartia, hubris, nemesis etc from Aristotle. | 1. Poetics by Aristotle (Ingram Bywater) and Penguin ed. |
|  | 2. Elizabethan stage and Shakespearean tragedy | 2.Macbeth: H. R Coursen |
|  | 3. Opening Scene of Macbeth | 3. Macbeth: S.C Sengupta |
|  | 4.Prophecy Scene | 4. Shakespearean Tragedies: Goddard |
|  | 5.Hallucination/Dagger Scene | 5. Macbeth: Verity |
|  | 6.First Soliloquy of Macbeth | 6. The Wheel of Fire: Wilson Knight |
|  | 7. Murder Scene | 7. Cambridge Companion to Shakespearean plays |
|  | 8. Porter Scene | 8. Oxford companion to Shakespearean plays |
|  | 9. Banquet Scene |  |
|  | 10.Cauldron Scene |  |
|  | 11.Sleep-walking Scene |  |
|  | 12. Macbeth as a tragic hero |  |
|  | 13. Character Sketch of Lady Macbeth |  |
|  | 14. Macbeth and Banquo contrastive study. |  |
|  | 15. Supernaturalism in the play |  |
|  | 16. Imagery in the play |  |

**ASSIGNMENTS: SEMESTER IV**

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| **Assigned Texts** | **Topics Discussed** | **Reference Books** |
| 1.”Fantomina” Eliza Heywood (CC 8) | 1.Identity and disguise | 1. Masquerade and Civilization: The Carnivalesque in Eighteenth Century English culture and fiction by Terry Castle  2. Beyond Spectacle: Eliza Heywood’s female spectators by Juliette Merritt |
| 2.Gender |
| 3. Desire |
| 4.Class |
| 5.’The persecuted maiden’ stereotype |
| 6.Love |
| 7. Morality |
| 2. a)“Ode to a Nightingale” | 1. Romantic Poetry | 1. John Keats: Routledge |
| b) “Bright Star” | 2. The Contemplation of Beauty | 2. Four Romantic Poets: Bhabotesh Chatterjee |
| c)“To Autumn” , John Keats  (CC 9) | 3. The Inevitability of Death | 3. John Keats: Odes (Casebook Series) |
|  | 4. The Five Senses and Art | 4. The Odes of John Keats: Helen Vendler. |
| 5. Nature |  |
| 6. Imagery and Symbolism in the poems. |
| 7. Autobiographical element in Bright Star |
| 8. Negative Capability in the poems |
| 9. Hellenism in Keats’ poetry |
| 10. Detailed Textual Analysis |
| 3. “My Last Duchess” Robert Browning(CC 10) | 1. Definition and characteristics of Dramatic Monologue | 1. Victorian Poets: Worldview Critical editions by Suroopa Mukherjee |
| 2. Difference between Dramatic Monologue and Soliloquy | 2. Browning’s Selected Dramatic Monologues: Sterling Critical Guides by K. C Kanda |
| 3.Browning’s Dramatic Monologues |  |
| 4. Detailed Textual Analysis |
| 5. “My Last Duchess” as a Dramatic Monologue |
| 6. Unwitting Character revelation of the Duke./Character of the speaker. |

**ASSIGNMENT: GE & CCG**

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| **Assigned Text** | **Topics Discussed** | **Reference Books** |
| 1.”Fantomina” Eliza Heywood  (ENGH –G-CC-T-2) | 1.Identity and disguise | 1.Masquerade and Civilization: The Carnivalesque in Eighteenth Century English culture and fiction by Terry Castle |
| 2.Gender | 2. Beyond Spectacle: Eliza Heywood’s female spectators by Juliette Merritt |
| 3. Desire |  |
| 4.Class |
| 5. ‘The persecuted maiden’ stereotype |
| 6.Love |