

**SYLLABUS DISTRIBUTION**  
**DEPARTMENT OF ENGLISH**  
**HIRALAL BHAKAT COLLEGE, NALHATI, BIRBHUM, WB.**  
**SESSION 2020-21**



**EVEN SEMESTER HONS (2020-21 JANUARY TO JUNE)**

**SEMESTER II ( CC-III & IV)**

<b>CO URS E</b>	<b>MO DUL E</b>	<b>TOPICS</b>	<b>FAC ULT Y</b>	<b>LECT URES</b>
<b>CC - III: India n Writ ng in Engli sh</b>	<b>MO DUL E -1</b>	<p>1. LalBehariDay:<i>GovindaSamantaortheHistoryofBengalRaiyat</i>(ND)</p> <p>2. AnitaDesai:<i>ClearLightofDay</i></p>	<b>SS</b>	20(L) +4 (T)
	<b>MO DUL E -2</b>	<p>1. a)H.L.V.Derozio:‘FreedomtotheSlave’</p> <p>b) KamalaDas:‘Introduction’</p> <p>c) NissimEzekiel:‘The NightoftheScorpion’</p>	<b>SB</b>	3(L)+ 1 (T)  3(L)+ 1(T)  3(L)+

		d) RobinS.Ngangom:‘APoemforMother’  2.Mahesh Dattani: <i>Bravely Fought the Queen</i> (ND)	DC	1(T)  3(L)+ 1 (T)  22(L) +4 (T)
	<b>MO DUL E -3</b>	Indian English, Indian English Literature and its Readership, Themes and Contexts of the Indian English Novel, The Aesthetic of Indian English Poetry, Modernism in Indian English Literature	<b>SB</b>	<b>74Lecture s+ 16Tutorials =90</b>

## SEMESTER II

COURSE	MODULE	TOPICS	FACULTY	LECTURES
<b>CC-IV: British Poetry, Drama (16<sup>th</sup>–17<sup>th</sup> Centuries) &amp; Rhetoric and Prosody</b>	<b>MODULE -1</b>	1. a) William Shakespeare: ‘Sonnet No. 18’, ‘Sonnet no. 116’  b) John Donne: ‘Good Morrow’, ‘The Sun Rising’  Rhetoric and Prosody (Recommended Bose and Sterling)	<b>SB</b>	4(L)+1(T)  4(L)+1(T)  12(L)+3(T)
	<b>MODULE -2</b>	1. William Shakespeare: <i>Macbeth</i>  2. Christopher Marlowe: <i>Edward II</i> (ND)  3. William Shakespeare: <i>Twelfth Night</i> (ND)	<b>SS</b>  <b>DC</b>  <b>GS</b>	20(L)+3(T)  16(L)+3(T)  20(L)+3(T)

	<b>MODULE -3</b>	Renaissance Humanism, The Stage, Court and City, Religious and Political Thought, Ideas of Love and Marriage, The Writer in Society  Poetry, Modernism in Indian English Literature	<b>SB</b>	<b>76 Lectures + 14 Tutorials = 90</b>

**SEMESTER IV ( CC- VIII, IX, X & SEC-II)**

<b>COURSE</b>	<b>MODULES</b>	<b>TOPICS</b>	<b>Name of the Faculty</b>	<b>LECTURES</b>
<b>CC-VIII: British Literature (18<sup>th</sup> Century)</b>	<b>Module-1</b>	1. William Congreve: <i>The Way of the World</i> (ND)  2. a) Thomas Gray: 'Elegy'  b) William Collins: 'Ode to Evening'	<b>GS</b>  <b>SS</b>	25(L)+5 (T)  10(L)+2(T)  4(L)+1(T)
	<b>Module-2</b>	3. Daniel Defoe: <i>Moll Flanders</i> (ND)  4. Jonathan Swift: <i>Gulliver's Travels</i> (Books I and II)	<b>DC</b>  <b>SB</b>	14(L)+3(T)  22(L)+4 (T)
	<b>Module-3</b>	The Enlightenment and Neoclassicism, Restoration Comedy, The Country and the City, The Novel and the Periodical Press	<b>GS</b>	<b>75 Lectures + 15 Tutorials = 90</b>

**SEMESTER IV**

<b>COURSE</b>	<b>MODULE</b>	<b>TOPICS</b>	<b>Name of the Faculty</b>	<b>LECTURE S</b>
<b>CC-IX: British Romantic Literature</b>	<b>Module-1</b>	1. a) William Wordsworth: 'Tintern Abbey'	<b>SS</b>	10(L)+2 (T)
		b) Samuel Taylor Coleridge: 'Kubla Khan'	<b>SB</b>	5(L)+1 (T)
		2. William Blake: 'Lamb', 'Chimney Sweeper' ( <i>Songs of Innocence</i> ) 'Chimney Sweeper' ( <i>Songs of Experience</i> ), 'The Tyger'	<b>SB</b>	9(L)+2 (T)
	<b>Module-2</b>	3. Jane Austen: <i>Pride and Prejudice</i> (ND)	<b>DC</b>	18(L)+3 (T)
		4. a) George Gordon Byron: <i>Childe Harold's Pilgrimage</i> (Canto III, verses 36-45)	<b>SS</b>	15(L)+3 (T)
		b) P.B. Shelley: 'Ode to the West Wind', 'Ozymandias'	<b>GS</b>	8(L)+2 (T)
		c) John Keats: 'Ode to a Nightingale', 'To Autumn'	<b>GS</b>	10(L)+2 (T)
	<b>Module-3</b>	Reason and Imagination, Conceptions of Nature, Literature and Revolution, The Gothic, The Romantic Lyric	<b>DC</b>	<b>75 Lectures + 15 Tutorials = 90</b>

**SEMESTER IV**

<b>COURSE</b>	<b>MODULE</b>	<b>TOPICS</b>	<b>Name of the Faculty</b>	<b>LECTURES</b>
<b>CC - X: British Literature (19<sup>th</sup> Century)</b>	<b>Module-1</b>	1. Charles Dickens: <i>Hard Times</i> (ND)	SB	25(L)+5 (T)
		2. a) Alfred Tennyson: 'The Lady of Shalott'	SB	4(L)+1(T)
		b) Robert Browning: 'My Last Duchess'	GS	3(L)+1 (T)
		c) Christina Rossetti: 'The Goblin Market'	GS	3(L)+1 (T)
	<b>Module-2</b>	3. Charlotte Bronte: <i>Jane Eyre</i>	SS	25(L)+5(T)
		4. Thomas Hardy: <i>Return of the Native</i> (ND)	DC	14(L)+3(T)
<b>Module-3</b>	Utilitarianism, The 19th Century Novel, Marriage and Sexuality, The Writer and Society, Faith and Doubt, The Dramatic Monologue	SS	<b>74 Lectures+ 16 Tutorials =90</b>	

**SEMESTER IV**

<b>COURSE</b>	<b>MODULE</b>	<b>TOPICS</b>	<b>Name of the Faculty</b>	<b>LECTURES</b>
<b>SEC-2 B: Film Studies</b>	<b>Module-1</b>	1. Evolution of the Cinema: Silent Film, Talkie, Colour Film, Digital Age, 3D Films.  2. Cinematographic Technique: Panning of the Camera, Zooming, Fade in, Fade Out, Flashback, Closeup, Long Shot, Reverse Shot.	<b>SB</b>	4(L)+1(T)
	<b>MODULE-2</b>	3 Adaptation and Appropriation	<b>GS</b>	6(L)+1(T)
	<b>Module-3</b>	4 Response and Review: (Illustrative film shows & appreciation program to be arranged)	<b>SS</b>	7(L)+1(T) <b>25 Lectures + 5 Tutorials = 30</b>

SEMESTER VI ( CC-XIII, XIV, DSE-3 & DSE-4)

COURSE	MODUL E	TOPICS	Name of the Faculty	LECTURE S
CC- XIII:Mod ernEurop eanDram a	Module-1	✓ 1. Henrik Ibsen: <i>ADoll's House</i>  EugeneIonesco: <i>Rhinocer os(ND)</i>	DC  GS	20(L)+4 (T)  16(L)+3(T)
	Module-2	1. BertoltBrecht: <i>TheGoodWomanof Szechwan(ND)</i>  2. SamuelBeckett: <i>WaitingforGodot</i>	SS  SB	14(L)+3(T)  25(L)+5(T)
	Module-3	Politics,SocialChangeandtheStage ,TextandPerformance,EuropeanDr ama: Realism and Beyond, Tragedy and Heroism in ModernEuropeanDrama, TheTheatreoftheAbsurd	SS	<b>75Lectures+</b> <b>15Tutorials</b> <b>=90</b>

**SEMESTER VI**

<b>COURSE</b>	<b>MODULE</b>	<b>TOPICS</b>	<b>Name of the Faculty</b>	<b>LECTURES</b>
CC- XIV: Postcolonial Literatures	Module-1	<p>1. Chinua Achebe: <i>Things Fall Apart</i> (ND)</p> <p>2. a) Pablo Neruda: 'Tonight I can b) Write' b) Derek Walcott: 'A Far Cry from Africa' c) David Malouf: 'Revolving Days' d) Mamang Dai: 'Small Towns and the River'</p>	<p>SS</p> <p>SB</p> <p>GS</p> <p>DC</p> <p>SS</p>	<p>14(L)+2(T)</p> <p>4(L)+1 (T)</p> <p>4(L)+1 (T)</p> <p>4(L)+1 (T)</p> <p>4(L)+1 (T)</p>
	Module-2	<p>3. Salman Rushdie: <i>Haroun and the Sea of Stories</i></p> <p>4. Mahasweta Devi: <i>The Arrow of Chotti Munda</i> (Tr. Gayatri Spivak, Seagull Publishers) (ND)</p>	<p>SB</p> <p>DC</p>	<p>23(L)+5 (T)</p> <p>22(L)+4 (T)</p> <p><b>75 Lectures + 15 Tutorials = 90</b></p>



**SEMESTER VI**

<b>COURSE</b>	<b>MODULE</b>	<b>TOPICS</b>	<b>Name of the Faculty</b>	
✓ DSE-3 A: Literary Theory	<b>Module-1</b>	<b>1. Marxism</b> Genealogy and definition; Scope and relevance in textual reading; Major theorists; Key terms Class, Base and Superstructure, Dialectics, Interpellation,	<b>SB</b>	16(L)+3 (T)
	<b>MODULE-2</b>	<b>2. Poststructuralism</b> Genealogy and definition; Scope and relevance Major theorists; Key terms. Logocentrism,, Binaries, Deconstruction, Hyperreal-Simulation.	<b>GS</b>	21(L)+4 (T)
		<b>3. Module-1 Feminism</b> Genealogy and definition; Scope and relevance in textual reading; Major theorists; Key terms. Phallogocentrism, Androgyny, Sex and Gender, Ecriture Feminine	<b>DC</b>	18(L)+3 (T)
		<b>4. Postcolonial Studies</b> Genealogy and definition; Scope and relevance in textual reading; Major theorists; Key terms (any 4) Imperialism and Colonialism, Orientalism, Nation and Nationalism, Diaspora.	<b>SS</b>	21(L)+4 (T)
	<b>Module-3</b>	The East and the West, Questions of Alterity, Power, Language, and Representation, The State and Culture.	<b>SB</b>	<b>76 Lectures + 14 Tutorials = 90</b>

**SEMESTER VI**

<b>COURSE</b>	<b>MODULE</b>	<b>TOPICS</b>	<b>Name of the Faculty</b>	<b>LECTURES</b>

<p><b>DSE-4</b></p> <p><b>A: Literary Criticism and History of the English Language</b></p>	<p><b>Module-1</b></p>	<p>1. History of the English Language.</p> <p>a) Evolution of the English language (Semantic Change, Standardization, Outgrowing Gender Bias)</p> <p>b) Event, Translation, Individual contribution and the English language (Christianization, Bible, Shakespeare)</p> <p>c) Enrichment of the English language (Latin, French &amp; Scandinavian Influences and the Influence of Science and Technology)</p> <p>d) Expansion of Vocabulary &amp; Branching Off (Word Formation, Indian English &amp; American English)</p>	<p><b>SB</b></p> <p><b>GS</b></p> <p><b>SS</b></p> <p><b>DC</b></p>	<p>8(L)+2 (T)</p> <p>8(L)+2 (T)</p> <p>8(L)+2 (T)</p> <p>8(L)+2 (T)</p> <p>8(L)+2 (T)</p>
	<p><b>Module-2 (ND)</b></p> <p><b>Module-3</b></p>	<p>1. A. Philip Sidney. <i>Apologie for Poetry</i>.</p> <p>B. John Dryden. <i>Essay on Dramatic Poesy</i>.</p> <p>C. Alexander Pope. <i>Essay in Criticism</i></p> <p>2. A) William Wordsworth. <i>Preface to the Lyrical Ballads</i> (1802).</p> <p>B) S.T. Coleridge. <i>Biographia Literaria</i>. Chapter XIV</p> <p>3. A) Matthew Arnold. <i>Culture and Anarchy</i>.</p> <p>B) T.S. Eliot. 'Tradition and the Individual Talent'</p> <p>Classicism; English adaptations, imitation, imagination, pleasure</p>	<p><b>SS</b></p> <p><b>SB</b></p> <p><b>GS</b></p> <p><b>GS</b></p> <p><b>SB</b></p> <p><b>GS</b></p> <p><b>DC</b></p> <p><b>SS</b></p>	<p>8(L)+2 (T)</p> <p>4(L)+1 (T)</p> <p>8(L)+2 (T)</p> <p>4(L)+1 (T)</p> <p>6(L)+1 (T)</p> <p>4(L)+1 (T)</p> <p><b>74 Lectu</b></p>

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ABBREVIATIONS OF THE NAMES OF FACULTY MEMBERS:

1. DR. GAUTAM SEN (GS)
2. DR. SUDDHASATTWA BANERJEE (SB)
3. PROF. SUDIPTA SINGHA (SS)
4. PROF. DEBARATI CHATTERJEE (DC)
- 5.

*Ssingha*

Signature of H.O.D.

Head  
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